

SEVEN DAYS

**CRIMINAL
COP?**

Jason 'Nokes' imperfect pop

www.fox.com

LOOKING UP, LOOKING DOWN

Knack's Mike Weathers, life-size bird with a sharp
message: "I'm a bird, I'm a bird, I'm a bird."

By David Karger

THE BODY EROTIC

PAGE 34

Disability and the divine, in photos

KIERNAN'S CURIOSITY

PAGE 38

A thinking person's beach book

SMOKIN' VERMONTERS

PAGE 46

BBQ competitors feel the heat



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Peak Pop



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TOP COP CAPPED

The Burlington Police & Deputy parents landed in a courtroom found himself in the wrong side of a custody last this week — and it wasn't the first time.

Just after midnight on Sunday, July 23, state police stopped Deputy Police Chief and wife in Shelburne after he allegedly tried to leave a bar with his wife. Higher was off duty and returning home to Colchester after a Junior Lee Thurston concert at the Irving Park & Recreation amphitheater, according to his lawyer Brooke MacArthur.

As reported on the DT Message blog, Higher was arrested on suspicion of driving under the influence and a warrant appeared in court on August 15. His state police refused to release Higher's blood alcohol content — and said he was still there, where things get heated.

MacArthur says Higher took two breath tests. The first came out at .017, under the legal limit of .08. But for some reason Higher blew a zero and this time registered a field of .043. MacArthur says Higher didn't blow again but did so at the trooper's request.

Therapist Higher's first drunk driving charge. As the Burlington Free Press reported, Higher pleaded guilty to DUI in 1999 after crashing into a telephone pole and being on Spaulds Street in Chesham. Higher had said police he drank too much at a party according to the Press, and registered .16 on the breathalyzer. As a result, Higher paid a \$500 fine and was briefly arrested. This time, the 44-year-old deputy chief has been placed on paid administrative leave. Burlington Police Chief Michael McInnes says he's turning an outside investigator to determine whether Higher's arrest violates departmental personnel policies.

MacArthur also also represented himself and Jason Rogers in his 2011 DUI case. Before his car was stopped, Rogers wasn't really drunk at the time he was pulled over. The



higher and I have had a couple glasses of wine" shortly before he left the club.

Hours before Higher was arrested, the Abbey posted an announcement on its Facebook page that turned out to be entirely personal. "Don't drink and drive," the post read. "Take Shelburne public transport, the only trick."

facing facts



CLINICAL COSTS

Gen. Clinician may have just the January. Daily land deal is not, but expect the DOE to remain the outstretched in 2014.



LEGISLATION

Barry DeWitt is a member of the Burlington Police Board. He is a member of the Burlington Police Board. He is a member of the Burlington Police Board.



MYSTERY

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NUCLEAR OPTION

Just 100 New Brunswick's power company is expected to be a member of the public. The team behind San Sal is planning to open a new nuclear reactor, which is downtown Burlington.

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419

That's how many people were laid off from EBT's Green Development, according to the Vermont Department of Labor last week. EBT's Development is looking for a new owner.

TOP FIVE

Most people in the state

1. "Many More People Want to Talk About Gays in Burlington Really Seriously" by Amy Deming. Some community leaders and groups want that going like already appears to be on the rise among Burlington youth.
2. "Newmont Sings Plans to Overlook But Not Much Remains a Mystery" by Kim Rocco. The plans to build a new mine in the state have been in the news for a while.
3. "Maddalena's New Artistic is King of the Festival" by Kim Rocco. A Burlington festival is looking for a new name for the 10th anniversary of the festival.
4. "Le Bateau de la Fête de la Musique" by Kim Rocco. A festival in Westport, N.Y. is looking for a new name for the 10th anniversary of the festival.
5. "State Police 'San Sal' Japanese Restaurant Expands to Main Street" by Alex Laski. The team behind San Sal is planning to open a new nuclear reactor, which is downtown Burlington.

tweet of the week:

RT @jessica_m: I love this post about the state of the world. It's a great reminder of what we can do to make a difference.

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Page No. 14

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CHALLENGER \$ MILLIONS

TAT, OLD BOY WHY IS IT WE KEEP RAISING IN THIS YOGURT APPOINTMENT OF MONEY?

CHALLENGER, BERNIE - REMEMBER - THEM? WE MIGHT HAVE A SIXTHOUS ONE... SOME DAY

Mark McKinnon

The indictment of Wisconsin Public Corporation (WPC) as being portrayed as a possible double for both T. Donavan and John Barrill ("Why Prosecutors Ask a Good Lawyer Whether to Charge a Whistle Blower," July 17). The irony is that it is true. This case is not about truth and justice; this case is about two public and political figures trying to achieve the native air position for the next election. They have no concern for how this course of action affects Cpl. Ninkovic or any other law enforcement member. They are not concerned with how this case affects his professional career or even his personal life. They are only concerned with how this case can elevate their hopes for election. I can assure you that they are not, neither are voters from anyone who

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the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK
COMPILED BY COURTNEY COOP

1 FRIDAY 26 & SATURDAY 27 STORY TIME

Sometimes reaching one's boiling point is the perfect impetus for artistic creation. Such was the case for Los Angeles-based writer and actress Ramsey Brown, sidelined by a back injury she used the downtime to pen the comedy *Stop, Drop and Roll*. The Payton native returns home to debut her one-woman show about how to navigate life's unexpected turns.

SEE CALENDAR LISTING ON PAGE 34

2 WEDNESDAY 28 GREENING UP

In the age of recycling and solar power, green roofs — despite their centuries-long history — remain something of an novelty. As part of the *Yestermorenew Design/Build School Summer Lecture Series*, explore this innovative practice, compare research and projects deconstructing the benefits, design and construction practices of these living landscapes.

SEE CALENDAR LISTING ON PAGE 34

3 SATURDAY 27 & SUNDAY 28 Stunning Specimens

The *Chrysler Gallery* (see *Museum & Fashion Show*) gives new meaning to rocking out. Now into its 34th year, this showcase of industry professionals and artists features samples ranging from vintage costume jewelry to contemporary home decor, including a game auction and kids activities round out the pre-party gathering.

SEE CALENDAR LISTING ON PAGE 34

4 SATURDAY 27 High-Tech Harmonies

How does a 16-time Grammy Award-winning jazz guitarist stay inspired? With a technicity that includes an extensive iPad repertoire, funk guitar playing, of course. Featured in a gig economy church, *Here and There* is a musical *Put Me Back* — a *Deafness Project* explores the one of a kind musical experience of the artist single hand solo playing in a symphony of instruments.

SEE CALENDAR LISTING ON PAGE 34

5 SATURDAY 27 Gentle Giants

Today most Vermont farmers use tractors and other machinery to do the hard work. In general, that's true, however they relied upon animals to do the heavy lifting, such as within agriculture practice at the *Green Mountain Draft Horse Farm*. Day we're wowed at the equine world demonstrate traditional plowing, haying and logging methods.

SEE CALENDAR LISTING ON PAGE 34

6 FRIDAY 26-SUNDAY 28 Locavore Legends

When more than 30 bands — including Superhuman Happiness, Helix & the Silver Fox and Seren — converge for three days of listening, hope has never felt so bright. Take take note: Held on Burlington College grounds, the *Providence* celebrates local food, beverages and art along the Vermont leg music festival.

SEE CALENDAR LISTING ON PAGE 33

7 ONGOING In Retrospect

Mark Rothko forged his own path in the art world for more than 40 years. The abstract painter was born and worked in the woods of Charlotte. Despite this geographical isolation, the 10-year-old moves to New York City, studying architecture, art, and architecture. He is selected in the school of architecture, architecture and design, painted canvases on view at Walker Gallery in Bristol.

SEE ART SPOTLIGHT ON PAGE 26



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Boozin' and Cruisin'

I a Vermont sufferer from a case of Manicured Officials Gone Wild?

In a totally bizarre coincidence, Burlington Deputy Police Chief **ANDY HUBBES** and Newport Mayor **PAUL ROBERTS** were both involved in separate alcohol-related driving incidents early Sunday morning, according to the Vermont State Police.

Hubbes was pepped for a DUI on his way back from an Eschberg concert, though his lawyer claims he blew a .077 the first time the scales measured his blood-alcohol content. A second breathalyzer reading found him over the state's .08 legal driving limit.

Monette, meanwhile, rolled over and wrecked his Toyota Prius on I-91 in Barton. The cops say alcohol and speed contributed to the one-car crash, which is still under investigation.

Last year, think all Vermont officials had gone to bed, at least one sober-minded lawmaker is doing alcohol with a proposal to lower the legal limit from .08 to .05.

"People should not be behind the wheel when they're impaired, whether it's by alcohol, marijuana or other drugs," says Rep. **ELLIOTT PATT** (D-Burlington), who chairs the House Judiciary Committee.

Lippert says he'd been considering introducing such legislation for years and finally prioritized it in May after the National Transportation Safety Board issued a troubling recommendation for states to lower the limit to .05. The board said at the time that when drivers cross that threshold, their "experience a decline in both cognitive and visual functions which significantly increases the risk of a serious crash."

According to National Highway Traffic Safety Administration data, 23 of Vermont's 58 vehicle fatalities in 2007 involved alcohol-impaired drivers. Of those, five involved drivers who blew between .04 and .07—under the legal limit.

So will Lippert's bill spend through November when the legislature reconvenes in January? The chairman says he's received plenty of positive feedback since WCAX's **WHAH** program first reported on the bill last month.

But a number of high-ranking pols seem disinclined to lower the limit.

"I'm not convinced, and I'd really need to be convinced that this would solve our problem," says Senate Judiciary Committee chairman **DAVE MARR** (D-Bennington), who says he'll refer focus on crime reformers. "I just think it would end up making more people criminal."

The Vermont Department of Health has yet to take a position on the proposal,

according to deputy commissioner **BARRBARA CHAMBLISS** and Gov. **PETER SHUMLIN** is cool to the idea. In a statement, Shumlin spokeswoman **TRE ALLEN** says the gov would "welcome hearing more" about Lippert's plan, but it "would not be a priority for the governor."

Eric Lippert's own boss, House Speaker **DAVE SIMS**, says he "would want to know that it was really going to make a difference before we moved in that direction."

And just wait for the state's alcohol and restaurant industries to get involved.

"I'm really sick and tired of all the so-called problems and what they're trying to do to vilify alcohol in this country," says Vermont Brewers Association executive director **JOHN SHANNON**. "This is a value-added sector in Vermont, and we're vilifying it."

AT LEAST ONE SOBER-MINDED LAWMAKER IS DRIVING AHEAD WITH A PROPOSAL TO LOWER THE LEGAL LIMIT FROM .08 TO .05.

But Lippert says he's not trying to be a sore—or to keep Vermonters from their favorite pastime: drinking.

"I'm not asking people not to drink," he says. "I'm simply asking people not to be on the highway when they're impaired."

Bitter Vermont Moral

In Gov. Shumlin, who took on the "we here state" during the last legislative session, at a sign?

In January, you might recall, the gov sought to slash the Earned Income Tax Credit and place new caps on welfare benefits, putting off liberals left and right. Gosh, musty old.

So when the Department for Children and Families board new emergency rules last month, it would dramatically reduce the number of families in Vermont eligible to stay in state when shelter fill up, nor could be forgiven for naming Shumlin was sticking to the poor since then.

The proposed policy targeted points to vulnerable Vermonters. For instance, those 65 and older would get one point, those in the third trimester of pregnancy would get two and those with a child under age 6 would get three points. To be eligible for a mental voucher, you'd need to collect 5.

The reaction from advocates for the homeless was swift and fierce. Vermont Affordable Housing Coalition coordinator

EDUARDO RAMIREZ fired off a quick missive to legislative leaders saying he and his colleagues were "universally stunned and outraged" at what they saw as "an expanding disaster."

To strip every temporary shelter from those who failed to reach six points before new anti-homelessness programs are in place, Committee on Temporary Shelter director **WILL MARSHALL** said at the time, is like "pulling away the life raft before people know how to swim."

So what was Shumlin thinking? Well, he was doing what the legislature told him to do.

From 2008 through 2012, state spending on motel stays more than quadrupled, from less than half a million dollars to more than \$1.2 million. The next year, it nearly doubled again to \$1.1 million.

Just last month were shaking the program. House appropriations sought to slash funding just \$1 million, but Shumlin requested in his budget. The final appropriations bill directed the state to spend \$1.5 million on the program, but it also mandated that the administration continue providing specific groups of people.

To **RICARDO GONZALEZ**, the DCF deputy commissioner charged with implementing the new spending restrictions, the legislature's orders were a bit contradictory.

"I think what they gave us was guidance about who we should serve," he says. "The idea was, of course, that with that guidance they also put limitations on how much money we could spend to do that."

Rep. Galdames' boss, DCF commissioner **DAVID MACLEOD**, "When you go from \$4 million to \$1.5 million, what do you expect?"

Further complicating the situation was that after a rocky legislative session, Shumlin and the low-income advocates who had pulled against his EITC and Reach Up proposals were trying hard to mend fences. According to both sides, Shumlin sat down with five of his most vocal critics from that community two weeks ago to figure out how to avoid similar battles in the future.

Subsequently, DCF put the new homelessness rules on hold and pledged to work with low-income advocates to come up with a better system. On Tuesday, DCF presented a new plan, which guarantees model access to homeless Vermonters who are elderly, disabled, pregnant or have children under 6.

"Needless to say it's a huge improvement," Vermont Legal Aid attorney **CHRISTOPHER GORDON** told Tuesday. "They got big credit for putting the brakes on this and taking the time to listen to advocates who work with these Vermonters."

Troubles Mount for a Winooski Cop With a Checkered Past

BY ANDY BRGMAGE

When Winooski Police Corporal Jason Nokes is arraigned on Thursday, a judge will hear about the encounter that led the cop to shoot a mentally ill man — and a grand jury to indict him on charges that include aggravated assault.

But no one in the Burlington courtroom will likely hear about Nokes' prior criminal record. Lawyers suggest details of a past drunk-driving conviction and another off-duty incident may be inadmissible in court.

On April 25, Nokes shot Isaac Sage, a paranoid schizophrenic, in the leg following a scuffle in downtown Winooski that left the cop with a concussion and a lacerated nose. Assault charges against Sage were dropped after a state-contracted psychiatrist found him insane at the time of the incident.

On July 10, a Chittenden County grand jury indicted Nokes for aggravated assault with a deadly weapon, reckless endangerment and providing false information to police investigators — a rarity in a state where cops are routinely cleared in use-of-force cases.

Meanwhile, Sage has hired a well-known civil rights attorney, Robert Appel, to pursue a civil lawsuit against the City of Winooski and against Nokes personally.

"This could have been avoided 18 different ways," says Appel, a former defender general and longtime executive director of the Vermont Human Rights Commission. "Isaac Sage lived in the community for eight years without any legal incidents. The guy has serious mental health issues."

The confrontation started when Nokes and another officer responded to a report that Sage was harassing women inside the gym of the Winooski Mill apartment complex. When Nokes located Sage walking on West Alton Street, he asked his name. Sage refused to provide it, so Nokes took steps to handcuff him, at which point Sage swung his fist and punched Nokes in the face.

After multiple "Taser" jabs failed to subdue Sage, Nokes drew his weapon and shot the man in the leg.



**IF I DIDN'T HAVE
CONFIDENCE IN
JASON NOKES,
HE WOULD NOT
HAVE REMAINED
AN EMPLOYEE OF
THE WINOOSKI POLICE
DEPARTMENT.**

STEVE MCQUEEN

PHOTO: WINOOSKI POLICE/JOHN A. ANDERSON FOR THE BURLINGTON FREE PRESS

CRIMINAL JUSTICE

The indictment is not Nokes' first brush with the law. In 2003, state police found the off-duty cop slumped over his steering wheel in the median of Interstate 89 in Colchester with a blood alcohol content two times the legal limit. Nokes pleaded guilty and was sentenced to one year of probation for what the judge described as the most serious case of drunk driving he had ever seen.

But Nokes kept his job, and Winooski Police Chief Steve McQueen refused to discuss the "discipline" he had imposed on his officer. Last week, however, McQueen released the officer's disciplinary record in response to a public records request by Steve Sage.

The memo, dated October 6, 2003, shows that Nokes received a 15-day suspension, followed by an unsupervised period

of desk duty for "conduct unbecoming a police officer." It also notes that Nokes voluntarily participated in an intensive, inpatient treatment program immediately following his arrest. In the report, McQueen wrote that Nokes had "taken full responsibility" for his actions.

Asked about the punishment now, McQueen says, "That was my decision based on his performance, and I guess you could say that I felt he was that good of a police officer that he was worth keeping."

McQueen says Nokes is a recovering alcoholic who did a "really good job of hiding it" prior to his DUI arrest. "It never interfered with his work. No one ever reported it," says the chief, adding that Nokes has been sober for 18 months.

It seems as though at least one city official was aware of Nokes' extracurricular activities, though. Former Winooski city manager Joshua Handberg wrote an email to Nokes in 2006 that became

public as part of a federal lawsuit. Handberg filed after he was fired from his job. In the email, Handberg was sexually graphic language to complain about McQueen and a former city attorney; then wrote, "I could use a bender, Nokes style. You? Whatya think?"

McQueen's attorney, Burlington lawyer Pierre Lynn, introduced the email in the Handberg case, but the chief says he doesn't recall that it raised a red flag at that time. McQueen says "there was no dealer." Nokes used to go out, but it did not interfere with his job.

Another off-duty incident involving Nokes made headlines in 2007 and left the officer with potentially career-ending injuries. An allegedly abusive man followed his girlfriend to Nokes' African home, where he slashed the cop with a Stanley style hunting knife.

Jeffrey Chamberlain was charged for the month that several multiple incidents in Nokes' hand. But in 2008, Chittenden

County State's Attorney T.J. Donovan cut Chamberlin a plea deal that came with no prison time — and no criminal record if the stayed out of trouble for two years — because witnesses contradicted Nokes' account that the knife attack was unprovoked.

According to a 2008 report from WCAX-TV, Chamberlin had facial injuries consistent with being punched and told police that he slashed Nokes in self-defense after the off-duty officer assaulted him through the window.



of his car. Following the incident, Chamberlin's girlfriend sought and received a relief from abuse order from Chamberlin.

Chamberlin did stay out of trouble for the next two years and his record was expunged as a result, leaving some reports as the only evidence of what transpired that night.

Reached last week, Donovan said that he could not discuss the case. But the WCAX report quotes Donovan saying at the time, "What happened that night we will never know. And if we don't have facts and we can't prove our case and there's a legitimate self-defense claim, we're not gonna go forward and lose outright. We'd rather go forward and get something."

Asked about that incident now, Chief McQueen responds that while his department did not investigate the slashing, the evidence against

Chamberlin was strong enough that the judge accepted his guilty plea. Nokes was never charged.

"If I didn't have confidence in Jason Nokes, he would not have remained an employee of the Wisconsin Police Department," McQueen says.

Likewise, Wisconsin City Manager Katherine "Dee" Decaruso says no one should rush to judge Nokes. "Nothing is proven," she says. "Regardless of what anyone thinks about police officers, they have the same rights to innocence until proven guilty that you and I do."

But Wisconsin isn't waiting for the verdict to conduct its own review of the Sage incident. Decaruso says the city plans to hire an independent investigator — possibly a retired Vermont police official, or someone from out of state — to study the facts of the case. In the meantime, Decaruso and McQueen said they couldn't comment on the current charges.

The city's findings won't have any bearing on the upcoming criminal case — not, in all likelihood, will Nokes' past transgressions. His lawyer, Burlington attorney Brooks McArthur, says "prior bad acts aren't in and of themselves relevant to a future case." The DUI is in no way germane to the current charge, says McArthur, who represented Nokes in that case. As for the assault in Milton, McArthur comments, "There's nothing to suggest that what he did was in any way inappropriate. Nothing to suggest he acted out on off-duty."

McArthur believes Nokes was the victim in the Milton incident, and contends he was in the April scuffle with Sage as well. Three months after the shooting, Nokes still suffers from headaches and has difficulty seeing out of his left eye, according to McArthur.

Appel will likely make a different argument about the relevance of Nokes' history. He suggests the 2007 fight in Milton might be pertinent to the use of force against his client.

"I'm not in a position to pass judgment, but from what I've heard he has significant incidents in his past." Appel says of the cop. "There may be more out there." ☐

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Addison County Fish Kill Spawns Questions About Mosquito Spraying Practices

BY KEN PICARD

When the Vermont Department of Health announced last week that mosquitoes trapped in Leicester had tested positive for West Nile Virus, Gary Melis had good reason to feel vindicated.

Melis chairs the Brandon-Leicester-Rubensay-Goshen (BLRG) Insect Control District, one of three Vermont mosquito districts and the only one that routinely applies a chemical pesticide called malathion. In 2012, in areas near various mosquito-horse disease, Eastern equine encephalitis, killed two Vermonters, one from Sudbury and another from Brandon.

The BLRG mosquito-control program hasn't generated much controversy in its 28 years. But recently, some Addison County residents have voiced concerns that the mosquito district is spraying pesticides too close to homes, gardens and some bodies of water. Fearing that concern was a June 4 fish die-off in Fern Lake, which some people theorized was caused by malathion exposure. According to the National Pesticide Information Center, malathion is considered "highly toxic" to bees, some fish and other aquatic creatures.

Talk from Leicester lous at the north end of Fern Lake and first reported the June 4 fishkill to the Vermont Department of Fish & Wildlife. Vermont Fish & Wildlife later identified eight different species among the dozens of dead fish found floating and washed up on the beach.

But Anne's complaints about the mosquito-eradication program go back several years. "For a while they were coming right down my driveway and bombing my garden with pesticides," says Anne, who responded by putting his three-acre property on a BLRG "no-spray" list.

Against his wishes, his organic vegetable garden still got sprayed periodically for several months thereafter. The mosquito treatment ceased only after someone at BLRG told him to erect signs along the road directing spray-truck drivers to avoid his property.

Anne claims that when he confronted the drivers to complain, they couldn't even tell him what chemical they were



using. "That stuff would drift inside my windows unless my windows were up," he says.

Anne suggests that such blunders are indicative of the "loosey-goosey" nature of BLRG operations. While he believes the people working there are fair and well intentioned, she says the pesticide

bodies of water, and BLRG claims it keeps at least 150 away. But several residents tell *Seven Days* they've seen trucks spraying closer than 100 feet from shore.

Anne claims he was once standing in Fern Lake when a spray truck drove by, "and you can feel the pesticide touch

that if the practice persists, she could lose her organic certification.

Wright says the public isn't alerted before spraying commences, leaving no time to bring pets and livestock inside or to empty their water bowls. She has also had two bee colonies die off in recent years and suspects that malathion — which has a half-life in soil and water of up to 17 days — may have been a contributing factor.

Wright says she understands the desire of some neighbors to treat the area, which is known for being one of the worst in Vermont for mosquitoes. But she worries about the "human toll" pesticides are taking. Noting that some international studies have linked malathion to shorter gestational periods in humans, she'd like to see the program "more closely monitored" before they "blanket the area" with a toxic chemical.

"If you stand at the fishing access on the night they're spraying, you hear the trucks going up and down roads and driveways," she adds. "You just don't want to go swimming in there the next day."

Melis, the mosquito district chairman, acknowledges that pesticide applications have made errors in the past. However, since the fish kill occurred, he says, the district has renewed its efforts to keep the trucks well away from any water and the properties of people who don't want the treatment. Melis can't say exactly how many people are on that "no-spray" list but estimates it's no more than a couple dozen.

"I came into this from the perspective of an environmentalist," says Melis, who notes that he was once the editor of the international scientific journal *Conservation Biology*. "Personally, I'm not out to spray the whole world with pesticides."

Melis explains that it would be impractical to alert the public whenever the spray trucks go out in the evening because they're not on any set schedule. The BLRG district maintains a mosquito hotline that residents can call to request a treatment. It's free for any outdoor event, including weddings, barbecues and parties. Lastly, Melis says, the phone has been ringing off the hook.

He emphasizes that state law

PERSONALLY, I'M NOT OUT TO
SPRAY THE WHOLE WORLD WITH PESTICIDES.

GARY MELIS

applicators need better oversight from the state. All work parties and have only limited training in the handling of hazardous chemicals.

The pesticide is applied using a fogger mounted in the bed of a pickup truck, which drives up and down roads and driveways spraying an ultra-fine mist on both public and private property. By law, the truck is required to stay at least 300 feet away from all

your eyeballs. It makes your eyes sting. And that's standing in the water!"

Lesley Wright has reported problems on her 100-acre organic farm, Storey Loamstone Farm in Leicester, where she raises garlic, pumpkins and asparagus, as well as llamas, chickens and sheep. Wright also put her property on the BLRG no-spray list but still got sprayed, an incident she had to report to her organic-certifying agency. Wright worries

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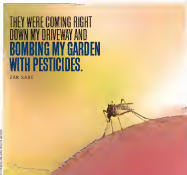
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Mosquito Spraying



ZAK GAZE

prohibits the district from spraying the same property more than once every five days.

Part of the problem, he says, is that BLSG has had a lot of spray-truck driver turnover. It doesn't require very rigorous training, he acknowledges — only a half-day course or "taking some books home to study," then passing a written exam.

"And, it's not a very attractive job either," he adds, noting that drivers typically work from 8:30 p.m. until midnight, driving rural, unpaved roads and spraying a pesticide for \$15 an hour. "It's more of a community service. No one's getting rich doing this. And no one says, 'When I grow up I want to drive a pesticide truck.'"

But Melis, who's also a retired fish ecologist and former college professor, downplays the likelihood that malathion played a role in the June 6 die-off. BLSG has been using malathion-based pesticides for more than two decades without incident, he says, suggesting the fish died from natural causes.

"I'm very confident that that fish kill was due to spraying stress and high temperatures," he says. Nevertheless, he acknowledges that no tests of the water or dead fish were done to confirm that theory. As a result, he says, "I'll be the first one who'd want to know if we need to change our practices."

Eventually, BLSG filed its official report of the fish kill with the wrong agency — Fish & Wildlife's cousin of the Vermont Agency of Agriculture, Food & Markets, which issues its pesticide permit and has the capability to test the fish and water.

"We don't know and at this point, we may never know," confirms Matthew Probasco, an environmental scientist with the state Department of Environmental Conservation. "There was a window of opportunity to get a sample, but that window closed."

Probasco says the AG Agency analyst who would have tested for malathion was on vacation when the die-off occurred. Upon his return, Probasco says, the analyst was tied up in Rutland County, where a bed bug exterminator had sprayed a licensed pesticide.

For his part, Melis says that while he respects the "minority of residents" who don't want to get sprayed, the vast majority of residents do want the treatment, as evidenced by the fact that four towns are willing to pay a combined total of \$75,000 for it. He notes that after the district suspended spraying for just one night after the recent fish kill, the board got an e-mail from residents. The mosquito problem is solved this year, he adds. "Most people here are just begging to be sprayed." ☺

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produced for the Center for Cartoon Studies in 2011. He lives in
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Warren's Phantom Theater Throws a Family Reunion That's 'Pure Gold'

BY JANET HUSBARD

THEATER



Back from left: Actor Emelio Pimentel, Jody Curry, Joanne David, David Garmora, Scott Elia as American Idol host, Tim El, Ed Brinkley, Young Martin, Scott Elia. Cat Carr

Recourse, especially after they pass the 25-year mark, can compare equal degrees of anticipation and dread. **PHANTOM THEATER's** main stage show this summer, *Pure Gold: A Phantom Reunion*, on the other hand, promises literary along with moments of fantasy, storytelling, music and emotional drama. It will celebrate the Warren venue's past 25 years of experimental theater — bringing back previous performers to do so.

For the show, Phantom artists director **TRACY HARRIS** and founder Cat Carr, who now lives in San Francisco, are out on a call to actors and directors who clustered together from the mid-1980s through the '90s and now are flourishing careers around the country. The feedback was instant: "I never dreamed we'd get so many positive responses," Harris says.

All of the participants have contributed to a script for the reunion show via e-mails that Harris describes as "brilliant and hilarious." This design-by-committee method of play construction recalls the process used for Phantom's second show, *Air Brains*, in 1987. The ensemble of David Garmora, then fresh from an MFA at New York University, the show toured from the first Phantom show — the far more conventional *Critics of the Heart* — and set the tone for future productions. *Air Brains* adopted material from T.S. Eliot's "The Waste Land," the musical *South Pacific* and Christopher Durang's one act "The Actor's Nightmare."

THE REUNION PRODUCTION WILL CONTAIN IMPROVISATION, LITERARY REFERENCES, MUSIC AND MOVEMENT, AND A LOT OF HUMOR.

"No one claimed to know what it was about," Edgerson says. "What we loved was that it had a freedom in it."

Now an internationally acclaimed stage director (most recently for a Broadway production of *Driving Miss Daisy*), Edgerson is in Warren this week along with an ensemble of old friends, practicing their alchemy to create *Pure Gold*.

Think of it as a contemporary Canterbury Tale — something like this: "A rag-tag band, driven together by fate, journey across the country and return to the site of their former glory. Despite their differences and the intervening years, they are able to recognize that elusive and intangible essence that only an ancient art form can create — the delicate glimpse of possibility, on the warm hazy eve of a summer night."

That description was contributed by Joanne David, who showed up at Phantom as an audience member in 1987 and returned over the next few years to perform two solo shows that she wrote — a skit called "Jelly on the Moon" and "La Regatta Total" which was largely about her sociable, alcoholic mother David included bits from the latter show in her well-received 2011 musical, *Philly's First My Family*. She's a regular on

"This American Life" and is currently adapting her memoir as a pilot for HBO. But this week, she's going for Gold.

In the Phantom tradition launched by *Air Brains*, the reunion production will contain improvisation, literary references, music and movement. And a lot of humor.

Jeff Garg, who has spent the past decade writing, directing and designing plays at Gracie Repertory Theatre in Colorado, is the group-appointed "prophet" of *Pure Gold*. He's joined by Ben Schneider, whose parents, Jesse and Peter, have a home in Warren and are co-producing the reunion show. Schneider joined Phantom's summer production of *Marriage Proposal* while he was still a college student at the University of Michigan. After earning a theater degree, he worked with Gargy at a theater in Chicago and, in 1995, staged Luigi Prandelli's *The Old Jer and Other Stories* for a stage production at Phantom. Schneider traded theater for the restaurant business when he and his wife opened the Good Fork in Brooklyn, but he's back this week.

Also on hand is David Garmora, an acclaimed stage director in Boston, and Pamela Richard, a Warren native and transplant to northern California. She

teaches theater in San Francisco and has employed her acting skills in conflict-resolution workshops in prisons.

Actor David Skolnik has created memorable roles at Phantom, including ones in *On the Verge*, or the *Geography of Yearning* and *Jack Rag Best Best*, but he originally came to Warren to perform in *Critics of the Heart*. One of his fond memories of the place is of meeting his wife, Annie Elia, at Phantom in 1986, when she took an acting class from Carr. The couple returned to Phantom five years ago to write and act in *Air Brains* in the *True Kiss* now directs the theater department at Merrimack College, North Andover, as well as associate artist at San Francisco's Cutting Edge Theater. **one musician**, also an NYU grad, was another actor who journeyed to Vermont to act in *Air Brains*. Now living in Cambridge, Vt., he performs occasionally in the Burlington area.

Martin took the name of Phantom, along with Colles resident actor **marvins**, after Carr left, and has maintained the theater's generous experimentalism and education. Carr started Little Phantom Theater in the mid-'80s and Martin took an acting camp for kids each summer. Some veterans of that camp are back this week: **Barney Brink**, 30, who grew up in Peyton, has returned to perform her solo show, "Stop, Drop and Roll" this weekend. She is also in *Pure Gold*. **Miranda Rubin**, 26, is an Elia protégé and graduate of NYU's Tisch School of the Arts; she has a supporting role in the production.

The youngest member of the troupe is 17-year-old **Mina Brinkley**, daughter of Elia and Skolnik. She'll be performing music for the reunion show — and surely making her own memories in the Phantom family.

Full disclosure: Janet Hubbard is on the Phantom Theater board. Joanne Brown is her daughter.

1 "Stop, Drop and Roll" by Barney Brinkley and Mina Brinkley, July 25 and 26. Join a Phantom Theater workshop through Saturday, July 31 through August 3. Both 10 p.m. at Phantom Theater, 1000 Broadway, Warren. Tickets \$10. Info: 508-253-1100. www.phantomtheater.org. For website, production info.

Renegade Writers' Collective Seeks "Literary Citizens" for a Raft of New Word-Focused Gatherings

BY MARGOT HARRISON

Pub crawls tend to be notorious affairs: Poetry readings, not so much. What happens when you combine the two?

Some attendees of this fall's **BURLINGTON BOOK FESTIVAL** will find out, courtesy of a new business called **RENEGADE WRITERS' COLLECTIVE**. They'll board the raft for a "literary pub-crawl" with stops at five venues and writing groups along the way, ending with a performance by **WAGNER**.

It's just one of many activities **RWC** (**OWNERS: JESSICA HUNTER NELSON** and **ANGELA PALM**) have planned for the area's "literary citizens" this fall. **RWC** has many friends: It's a writing center with headquarters at Burlington's recently opened **Karna Hall House**. It's an editing service. It will run reading series, an oral art series and retreat—coming up this September in **Ukiah**—and sometimes with writing professionals, including Vermont poet laureate **CONNOR LEE**. Everything kicks off this Saturday with a reading at Burlington's **JAM SHED**, featuring Canadian short-story writer **Andrew F. Sullivan** and Maine folk duo **The High Steps**.

Nelson, 39, and Palm, 31, moved to Vermont in 2001 from New York and Indiana, respectively. They met at the **BURLINGTON WRITER'S WORKSHOP**, where they discovered they were both "looking for a larger community" of writers, Palm says. Palm has an editing background

and is working on an anthology of writers' reflections on vintage Vermont literary sites. Nelson teaches writing at Johnson State College and has a master's in creative nonfiction in February from **Courier Press**.

Many writers, the two women say, seek in verse for instruction that's more formal than workshop feedback but doesn't entail the commitment and cost of an MFA program. That's what they hope to offer with their short sessions—and perhaps, starting in January, longer classes. Their model is Boston's **Cock Street**, which offers writers an array of workshops, manuscript assistance, and readings. The aim is to have "something for everyone, no matter what sort of writing or what level you're at," Palm says.

This fall autumn cover a range of writing issues and genres, with instructors ranging from **Lee** to young-adult author **ROBERT CANTO** to **JENNIFER CROWLEY**, a member of the *New England Review's* editorial board. How did the Renegades acquire the laureate? Palm says she got to know **Lee** as a contributor to her website. "He was super-excited and eager to get something going with us."

So what's "renegade" about **RWC**? Nelson says it started as the name she and Palm gave their own small writing group—and stuck. "It suggests fresh, interdisciplinary, a little bit edgy, and not afraid and boring," she says, adding



RENEGADE PARTY 2014: JESSICA HUNTER NELSON

with a laugh, "It's not your grandma's writing center."

Indeed, **RWC** is partnering with **Artbar** to hold readings at the latter's soon-to-open **Pine Street** gallery cafe. Nelson and Palm plan to shake up the classic podium model with competitive "reader-run-a-round" events featuring visual art, music and food ("mealbox cook-offs," Nelson suggests with a grin). They'll take the reins of **Artbar's** storytelling night and give it a "campfire take" again with themed refreshments. And one of the readings they plan for fall is devoted to science fiction, highlighting writers such as **DEE HOUTMAN**, **CUYER'S ANNOU UPRISE**, who blogs about SF and more for **Boston Review**.

Writing tends to be a solitary activity, but public reading "builds up writers from a craft perspective and builds up an audience," Palm says. She and Nelson hope to do the same with their other efforts. All in a day's work for a couple of renegades. **Q**

Renegade Reading Series: Saturday, July 27, 5 to 10 p.m. at J&J Gallery in Burlington. \$5 suggested donation.

Renegade Writers' Collective First Annual Writers' Retreat: Friday through Sunday, September 27 to 29 at Zeno Mountain Farm in Lamoine. \$200. Space is limited; email info@renegadewriters.com or [## An Irish Civil War Hero Gets His Due in Vermont](http://renegadewriters.com.</p>
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BY KEVIN J. KELLEY

It was 150 years ago this week in Burlington's City Hall Park that John Loneragan, commander of Vermont's "Irish company" was welcomed home as a Civil War hero. To mark the occasion, Loneragan's great-granddaughter, Montreal resident Marlene Slattery, is scheduled on Saturday to unveil a historical marker in the park that describes her ancestor's role on the killing fields of Gettysburg.

But the plaque marks creation of another notable, and controversial, aspect of Loneragan's life: He was the leader of the Vermont branch of the British Brotherhood, a forerunner of the Irish

HE REACHED OUT OF THE GRAVE, GRABBED MY ANKLE AND SAID, "YOU'VE GOT TO TELL MY STORY."

WILLIAM MCKEONE

Republican Army. Like the IRA, the *Brotherhood* waged an armed campaign to end British rule of Ireland.

Following the Civil War, Loneragan helped organize a pair of failed raids into Canada from staging areas in St. Albans. The *Brotherhood's* ultimate aim was to

pressure Britain, which ruled Canada as a colony, to surrender control of Ireland.

WILLIAM MCKEONE, the organizer of the July 27 ceremony in City Hall Park, details Loneragan's eventual life in a 2010 biography titled *Vermont's Irish Relief*. The white, bearded McKee recently offered a capsule version: a brown-haired, 6-foot, 160-pounder and spindly of Woodstock older at 30 his Irish Pub on Church Street.

Loneragan (1827-1902) immigrated to Vermont in 1838 as a fugitive refugee and member of a rebel family on the run from repression as well as from hunger. He worked with his father in Wisconsin as a cooper. Seeking military skills to

apply to the cause of Irish freedom, Loneragan in 1862 formed a company of fellow Vermont Irishmen who volunteered to fight the Confederates. Their important contributions to the Union victory at Gettysburg earned Loneragan the Medal of Honor.

McKee said he had to choose bet-

Remains of Gettysburg's Civil War connection: Saturday, July 27, 4 p.m., in Burlington City Hall Park. Donation of historical marker at 2 p.m. Organized by Burlington City Hall Historians' Board. \$5 p.m. Box Office: 844-2432. www.vt.org.

HISTORY

What's in a Name? by J.C.

Copinger and Sabatino both agree: It's based on the Route 7 strip of gas stations, car lots and fast-food drive-throughs. While it may not match the Las Vegas strip in glitz and glamour, RutVegas does inspire more than its fair share of irony.

Could another sort of strip — frequently performed in Vegas — be an inspiration, as well? Sabatino notes that a topless club did business in downtown Rutland at one point in the '90s.

Warning to Burlington locals: While it's OK for baristas to refer to their "food in RutVegas," outsiders will court trouble if they're heard using the term. Copinger and Sabatino declined to separate interviews.

Unlike other places contained in this series, Rutland has no mystery or intrigue regarding the origins of its official name. **JAM KASSINGER**, a curator for the **RUTLAND HISTORICAL SOCIETY**, explains

that it's derived from Rutland, Mass., the hometown of John Murray, the first of the proprietors listed on a colonial charter given in 1761.

Murray was an Ethan Allen, by the way. "He was a Tory," Davidson points out. "He was on the wrong side of the American Revolution."

Rutland may have a lot to live down, but things have been looking up for the city that advertises itself as "Vermont's Hamletown." With \$2.5 million invested downtown in the past two years, 90 percent of the first-floor retail space is now occupied, Copinger reports. Plus, Rutland is developing a regional reputation for fine dining, he says.

Footnote: When my kids were little and we lived in Orwell, they referred to the nearby city as "Rutty-rut-rut." Something for Rutlanders to consider if they ever decide to change the name of their fair town. **CS**

to acquiesce contemporary Vermonters with Lowen's exploits. "He reached out of the grave, grabbed my ankle and said, 'We've got to tell my story,'" McKone related. Lowen's a legend in St. Joseph Cemetery in the Old North End.

McKone, 76, has an interesting story of his own.

He described himself as "the ultimate Rutlander" who grew up on the dusty plains of south Texas. McKone served in the US Army in the 1960s and later became an intelligence analyst for the National Security Agency working at a post in Cold War-era West Germany for six years. McKone resigned from the NSA in 1993.

In protest, he said, of President Ronald Reagan's decision to tap America's phone lines. Added to spill a few secrets, McKone dickered, drawing a distinction between himself and NSA leaker Edward Snowden. "I signed a lifetime oath not to reveal information" about the NSA, McKone noted. "I'm honoring it."

He chose to Vermont some other

quitting the NSA because it's "the best place to live," he said. McKone does occasional work from his home in Cambridge as a translator of Russian, German, Czech and Slovak. At age 61, he earned a master's degree in military history from Norwich University.

McKone also takes part in Civil War reenactments, and was planned to take in his weekly Union uniform to City Hall Park as a reward 90 days after.

He's making his debut as a playwright on the evening of the dedication of the Lowen's marker. Any chance for glory, a sketch show developed from McKone's book will be staged in Burlington City Hall Auditorium at 7 p.m. on Saturday.

"I'm not the sort to retire and fade away," McKone remarked at RHR, which he refers to as "my beach office in Burlington." Indeed, the dapper Irish American might take to his motto: the Irish little cry is sufficed as the George marker in City Hall Park. Rough a Ballad — "Clear the way!" **CS**

William McKone

ARTS BY KYLE

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Bona Fide Strawberry Blonde

It is beautiful up here!" my customer gushed from the shotgun seat as we motored along the highway on route to Stowe. She was a young, stylishly dressed professional with Twittered-rod lips and a full, curly figure — rstanaga, in a word. "Is it always that bright and sunny?"

I laughed, explaining, "It sure hasn't been this spring and summer so far. It's been raining daily. I mean it's a record-setting rain. So that big, sunny day is welcome relief. We could use a few weeks of it, particularly the forecast."

Danielle Gilbert was originally scheduled to arrive in the morning in a flight from Chicago, but she was bumped to an afternoon departure, ultimately getting in just after four. Despite her air-travel woes, she was remarkably upbeat. It is hard that she was still in her twenties with a good job that sent her to appealing locales like northern Vermont.

"So are you living in Chicago, or did you just fly through?" I asked her.

"No. I'm living there now. I love this city and I got a great job. I work for a marketing firm that specializes in product placement in TV and movies."

"Wow," I said, "that's so cool. I guess the most famous story about product placement is when Steven Spielberg wanted to use M&M's in his movie *E.T.*, and the candy company turned him down because they thought it was a lesser movie idea and didn't want to be associated with it. So instead, Spielberg went with Reese's Pecos, and that's the sales talk through the roof!"

She said, "You heard that story. That's

what you get for turning down Steven Spielberg, right?"

"So what company are you working with in Vermont?"

"Green Mountain Coffee. We have some great ideas for getting them on some TV shows."

"Oh, they are a real Vermont success story. The company's grown by leaps and bounds. A good friend of mine is basically putting his younger kid through college on his investment in Green Mountain Coffee stock."

"The Italian Flats were dry as a bone, which made for smooth sailing. I had almost forgotten what a pleasure highway driving can be when it's not pouring rain. This young woman's enthusiasm was contagious, so well."

"The 110-to-mary employment outlook has been brutal for so many, but less so for young folks like Danielle with the skill set demanded by the so-called new economy."

Among those skills, high-tech savvy is requirement. No. 1. As a baby boomer still flummoxed by microwave ovens,

let alone smartphones, I wouldn't stand a chance if I were just now entering the workforce. Thank goodness for my rusty cab. I thought.

We got off at the Winoosby exit and headed north to Stowe. I had to fight the urge to turn into the parking lot as we passed the Ben & Jerry's factory. I've heard a rumor that the company has renounced the White House favor. I mean, my God, are they trying to kill me?

Remembering from the mammoth Ben & Jerry's fever, I said, "So I gather Chicago

isn't your hometown. Where had you been living?"

"Mostly New York City. I graduated a couple years ago from John's University."

"That's an excellent school. I understand The campus was in Queens, right?"

"Yeah, the main campus is in Queens, but I lived in the school dorm located in Seta, in Manhattan, which, if you don't know, is like, one of the coolest neighborhoods in the whole city. We didn't know how good we had it until we graduated and found out a dorm apartment in Seta goes for like, \$3000 a month! My roommate and I quickly relocated to Brooklyn right after graduation."

"Well, I hear Brooklyn is considered pretty cool right now, so I guess that wasn't too bad."

"No, I enjoyed my time in Brooklyn, but I really love Chicago. It fits my personality so well — the energy, the excitement. I'm living just outside the Loop. Oh, I just love it all. Hey does my rear have a crease? OK, if I can go."

"Sure, be my guest."

Danielle began creaking the vinyl around the interior and began reackling her hair, saying, "I might be walking directly into an important meeting with the client and I'm a mess."

I said, "Let me assure you that you're most definitely not a mess. Your hair is amazing, actually. Is that what they call strawberry blonde?"

"Well, thank you so very much. I'm a 100 percent natural, for real strawberry blonde. Fewers the imposters out there. There are many variations on blonde that people call 'strawberry blonde' but the genuine article is blonde hair with red undertones, and it's actually a pretty rare thing."

"I shall be on the lookout for false claims. Hey, so what happened this morning with your plane? Why'd you get bumped?"

Danielle chuckled. "Well, I was traveling with my boss, and the flight — you know how it is these days — it was overbooked. There was only room for one of us, and — well, she's the boss."

I chuckled in return and said, "You no doubt that in a few years you'll be the boss bumping underlings off flights?"

Danielle smiled at the thought. "You know what?" she said. "I really didn't mind it. Believe everything that happens in life has a purpose. I was mad for like, two minutes. But then I realized I could mad, and relax a little in the meantime. I also met a couple of awesome people in some random restaurant. It was, like, a little four-hour mini-vacation."

"Danielle," I said, "we are on the same page about all that. It's like random people show through my taxi day after day. Yet somehow it never feels truly random to me. I have this strong sense that I keep meeting the people I'm supposed to meet, if you know what I mean."

"I know just what you mean," my random customer chimed in, smiling.

I glided to a stop at the front of the venerable Green Mountain Inn. She didn't have to read the brochure or subtitle to guess that this place has to have been around a long, long time to have done on the "Green Mountains" roster.

"By the way," I said after Danielle had paid the fare and was poised to step out of the cab, "your hair looks great."

The young woman graciously patted her lips and nodded. "I know," she said. "I

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Dear Cecil,
Does winning the Miss America title give the ladies a start on financial success? Or is it just something to list as an extracurricular like a guy being an Eagle Scout?

154000

The Miss America title — boy, there's a cash-craved commodity. Once the pageant was one of the biggest events on television, with 85-million viewers in 1960. Today ratings have fallen as low as the contest briefly lost its big-time network slot and was reassigned to basic cable.

Nonetheless, the fact that Miss America has been strutting her stuff since 1921 gives us a chance for a long-term look at whether being officially declared beautiful (and talented, let's not forget that) pays off. As usual I delegated the job to my assistant Lisa, as usual she made a spreadsheet, and as so often we had airmiles and slurred down

The point of contention was the criteria for judging success. Lisa looked at how the lists of each of the 50 winners from 1920 to 2010 turned out and categorized them as *Devastating*, *Humdrum*, *Successful* and *Star Spreadsheets*; it seemed to me, betrayed a retrograde notion of what constituted success.

"Una," I said, "the major lifetime achievement of Norma Sandwood, Miss America 1936, was to marry two millionaires, and you're comparing her as a Star Whore to 1995 winner Sheron Smith because executive vice president of administration for IT firm PSH Holdings

and you're calling that Humanism. What kind of message does that send to your citizens?"

"Shante Smith is married to the mob guy who ran P&G Holdings, which went through numerous reorganizations and some changes and lost hundreds of millions of dollars before he was forced out of the company amid accusations of shady dealing," Vito said. "To me the message is things haven't changed much since the 1920s. She's lucky I didn't put her down as Diemul."

"OK, not the best example," I said. "For the same we need a more systematic method of evaluation. Can you give it another try?"

ity and by 1 received spreadsheet v2. This was an improvement. Miss America winners were now scored on a range of criteria, ranging from "measured risk" (hey, we're realists) to impact in politics, activism and showbiz, plus professional and educational attainment.

The scale of achievement also changed. No Miss America, in Utah's estimation, had led a truly flannel life. Instead, the consummation of accomplishment started at Mink and ran up through Modest and Successful to Star.

The problem was the results didn't pass the snout test: The Miss America winners who had been most conspicuously successful didn't crack the Stellar circle. I know you specified financial success, Maestra, but I thought we should cut a wider net, including fame and professional distinction in addition to fortune. After much angst we came up with a mixture of the first two commodities, namely

the length of each winner's Wikipedia entry on the possibly debatable two-part theory that (a) kang entry = noteworthy life = success, and (b) Wikipedia = vox novus = voice of God.

I'll spare you the byzantine methodology by which the above

an impression. If you can't parlay that into a comfortable lifestyle, you're doing something seriously wrong.

Perhaps more interesting is that one is not become Stars, typically in the Hollywood sense of the term. A candidate:



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bread, was lured from office by arumel, and pleaded guilty to the charge on 19/08/19.

- Let McCrewhitt, Miss America 1958, has enjoyed a showbiz career that so far has spanned more than 50 years, appearing as Catwoman in the 1966 movie version of *Batman* and earning several Golden Globe and Emmy nominations.

- Phyllis George, the 1971 winner, became a network sportscaster and later morning news anchor for CBS.

- **Warren Williams**, *Miss America* 1955, resigned her title under pressure after nude photos of her were published in *Penthouse* but got past that to become a second-running actress, model and singer, as detailed in a Wikipedia entry running to more than 3000 words
- **Grace Lee Carroll**, the 1949 winner, has hosted "Fox & Friends" for years and will get her own show on Fox this fall

Not bad considering we're talking about a beauty contest. Miss America isn't the only title

that presents opportunities, though. Just ask Oprah Winfrey, who broke into broadcasting after being crowned Nashville's Miss, *First First* winner of 1971.

- **Best Misuse**, who won the 1945 title, remained in the public eye for decades, first as a TV game-show regular and later as a New York City public official and politician. (Later still, things went off the rails: She took up with a crook who did time for tax

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LOOKING UP, LOOKING DOWN

Draft, danger, Duzenno. These are key concepts at the optical roller coaster that is "Wyeth Vertigo," a highly stimulating exhibit at the Shelburne Museum this summer. And if the name "Wyeth" calls to mind only "that painting with the woman crawling up the hill" you probably haven't seen it yet. There is so much more to know. Not just about Andrew Wyeth (1917-2009) — whose iconic "Christina's World" is, in fact, not in the show — but also about his father, Howard Chandler Christy Wyeth (1882-1945), and about his son, James (born 1946).

"Wyeth Vertigo" presents paintings by three generations of a great American art family whose output spans the 20th century and continues in this one. Each painting compels — and rewards — close viewing. But that is not only a collection of interesting artworks. The curatorial theme itself is singular and fascinating: namely, that all three artists seem obsessed with disorientation, and that is manifested in their paintings as extreme perspectives.

ART



Wyeth Vertigo by Andrew Wyeth

The Wyeths don't adhere to their unusual perspectives by slight of hand or optical illusion but by sheer skill. "To train his son's imagination and aptitude of viewpoint, NC had Andrew draw a skeleton from every conceivable angle and then look it over, demanding that he draw it from memory," writes Joyce Hill Stoner in the exhibition catalog. Stoner, the director of the preservation studies doctoral program at the University of Delaware, has been the Wyeth family conservator since 1987. It was her visit to Shelburne a few years ago to examine the museum's painting "Soaring" by Andrew Wyeth, that instigated this exhibit.

During that visit, writes museum director Tom Demareberg in the catalog's foreword, Stoner observed the Wyeths' "proclivity for paintings that look down, up, in, and out of odd spaces. This vertiginous sense of space serves to make the viewer ill at ease — at times literally

dizzy." Demareberg continues, "and complicates our understanding of paintings that appear conventional as the artist but can be interpreted in a multitude of ways."

"Soaring," the 43-by-65-inch tempera painting purchased by museum founder Elliott Benezra from Wyeth in 1960, is not just the show's gem but a stunning example of its theme. First, it has a striking, bird's-eye-view perspective. In the foreground, a turkey buzzard spreads its wings high above head, nearly featureless Pennsylvania fields. Two other buzzards float slightly beneath it. The birds of prey seem to be circling a tiny, vulnerable-looking white farmhouse far below. But the artist's end viewer's vantage point is even higher than that of the highest bird, an impossible perspective unless you're in a plane or... you're another bird. And if so, enter three quads. "Must we consent to having such a deplorable ugly head?"

"This commonality gives us were an overarching quest in the exhibit, to find those 'you are here' equalizers in relation to each picture, and then to realize why, perhaps, why such artist choices such a wrong aspect." In his review of the exhibit, Boston Globe critic Sebastian Smee claims the process to trying to solve a crime, quoting Edgar Degas' direction that "One must paint a painting as one commits a crime."

It's not entirely clear what Degas meant by his simile — perhaps a go-for-broke paragon for the cook at hand? Whatever. In Smee's view, the "crime" in "Wyeth Vertigo" is one that can't be solved. But the clues can be examined — no, experienced — one painting at a time, and the sensation of discovery is oddly satisfying. To reexamine the gulf of a Wyeth painting is to be more, not less, deeply entranced. And the disquieting effect is not the lurching stuff of madhouse rides but a subtly, deeply emotional force.

Then again, we could interpret this scene metaphorically (think bomber pilot, Andrew Wyeth began "Soaring" during World War II, abandoned it because his father disowned the painting, and finally finished it in 1960, well into the Cold War. Perseus and the possibility of change from the sky were real). The catalog, accompanying "Wyeth Vertigo" does not suggest that Andrew wanted us to overlay his picture with grand political significance, but it does state that he was "obsessed with height and flight" (By the way, the painting was finished two years before Daphne du Maurier's story "The Birds" was published, and 10 before Alfred Hitchcock's adaptation scared the morning away from moviegoers' minds).

Just as significant is that the turkey buzzard on "Soaring" is beautifully, meticulously painted. As family legend has it, Andrew kept a dead specimen in his studio for more than a week, sketching it repeatedly. Several of

With three Wyeths, the Shelburne Museum invites viewers to shift perspectives

BY PAMELA POLSTON

those famed studies are displayed with the painting in the life painter's exhibit and further dimensions. Andrew's extraordinary skill as a draftsman. The dry, unflinching medium of tempera, his powers of detail, brown and the almost cinematic sense of foreboding are also characteristic of his work. These stand in contrast to the gaudier watercolors and oils, and vivid color preferences of both NC and Jamie.

Not all of Andrew's perspectives are from on high, in "Winter Fields" (tempera, 12.5 by 16 inches, 1942), the eye level

from the family's turf in Chaddle Ford, Pa., and in dramatic watercolors from two isolated towns off the coast of Maine. Yet one of the most affecting paintings in the exhibit is a 2001 portrait by Andrew that could almost be European and medieval. Alas.

Titled "Spirals" the tempera is large, nearly four feet square, and reinterprets Andrew's earthy palette. The work re-examines perspective in several ways. The subject is ostensibly the cruciform, ungrazed heath and the fire burning within it. But the rear of the fireplace is a gazing

point that the work as a mirror-image replica of an actual watercolor, "Wolf Moon" hangs just feet away.

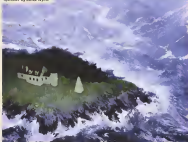
Thus, as you are inevitably drawn back to the painted heath and begin to wonder about the unseen source of illumination from the left, your eye may alight on a small, previously unseen face, a red-and-white L.L.Bean bag on the floor of the painted room. The casual but jarring detail snaps you back to present time and makes you smile. Andrew Wyeth has tricked you again.

According to Storer, the Wyeth chal-

If these guarantees of Wyeths lead to "those people off balance," as Storer puts it, we might ponder whether the pattern is learned or encoded in the family's DNA. Nature or nurture? Obviously, each artist could and most likely did learn from the others — both artistically and socially. But perhaps each artist, too, had his own reason for being a provocateur.

For his part, NC was a gifted illustrator who achieved a measure of fame with his paintings for such books as *Treasure Island*, yet he always wanted to be a fine

"Spirals" by James Wyeth



"Queen of the Night" by N.C. Wyeth



TO RECOGNIZE THE PULL OF A WYETH PAINTING IS TO BE MORE, NOT LESS, DEEPLY ENTHRALLED.

might be that of a worm or insect. A dead crow lies on the ground in the foreground, as black as an ink slick and painted with exacting detail, as are the sea-colored horizons surrounding it. A small farmhouse is tucked into the bottom line across a vast, brown field. Everything seems dead — and yet we can't look away. It is, as Deaneberg puts it, a "remarkable" painting.

"Wyeth Veritas" is rich in landscapes

only hole, like a cave you might fall into. A receding grid of square floor tiles draws the eye toward this central figure, and there's a palpable sense of needing to duck your head. A dark beam along the low ceiling puts toward the viewer.

Adding to the claustrophobic feel is a dark wood wall on the right foreground, on which hangs a smaller painting. Most noticeably detracted by it, a viewer of this exhibit may

large extended from art into social life. "The Wyeths are always testing you when you're — it's a little like *Alice's Adventures in Wonderland* or *[Through the Looking Glass]*," she writes in an email. "If Andy said, 'May I refill your drink?' that meant [his wife] Nancy wants you to leave now."

"Jamie might put a twiney squirrel in the oven and then ask you to check the roast and watch how you react," Storer comments. "He was always being teased on art or current events, or asked to react to their recent paintings."

She concludes, "Truth is not always what it seems — in their homes or in their paintings."

artist. He was certainly a vicious adventurer. "NC was kind of larger than life," as Deaneberg puts it. He was born too late to belong to the "manly man era" of Theodore Roosevelt, Deaneberg says. Yet the subjects of NC's paintings — "From an Upper Iowa Farmhouse" and "The Eagle Mine" — both from 1906 — depict men struggling heroically against nature. The toughness never all but melted into the painter.

These paintings also enhance their death-defying nature: If you, with good angles. Will this man dig his way through the steep snowdrifts, or will an avalanche

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LOOKING UP, LOOKING DOWN

bury them alive? The perspective alone creates a sense of horror.

The threat of death and actual death occur in NC's work. In one of his most chilling paintings, "The Drowning" (12 1/2- by 16-inch oil, 1993), an empty rowboat drifts on waves that lap at a dramatically rendered apex of land—in its looming, abandoned state above NC's experimental work with modern styles. A murky shape on the water suggests the grisly fate of the boat's former occupant.

NC's work for children's books is no less unsettling. In "Dust" as the baby's first cleared the ground," a 45-by-34-inch oil from 1923, an eagle dangles a small blond child from its claws, wings agitated for take-off. Simultaneously, a large wolf leaps up to lock its jaws around the child's neck. The viewer's artist is at ground level, looking up helplessly. The baby may have been saved, but the image is still terrifying.

More unsettling is works of art are NC's genre paintings of fishermen in their quotidian occupation—works that reveal what Deaneberg calls the artist's "infatuation" with Winslow Homer, particularly his "Dunk Harbor Fishermen" (15 1/2-by-34-inch egg tempera, 1943). Like the viewer has a towering advantage looking in on a close-cropped scene of men and small boats. One man stands knee-deep in a dinghy filled with alibey fish, his job apparently to scoop them up with his long-handled net and deposit them in the coddled-sea basket held by another fisherman. All of the men are closely watching the process, and all are wearing hats, which from the viewer's angle obscure their faces. A cluster of seagulls, too, is riveted by the sight of all those fish. These details render the scene intimate, the viewer sees what you cannot.



ANDY AND ME

Burlington artist and

comedian Andy Blais and

his wife, Andrea, look at

one of his paintings.

Blais says, "I had

been thinking about

the idea of a man

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NC's use of kumera here — along with a seemingly luminous pigment for the fish — makes one wonder: Did he learn about this then-modern paint from his son? Or was it the other way around? Andrew Wyeth's 1944 "Night Hauling" is a dark, pitch-black, inky lobster that barely glimmers by incandescent exposures swirling in the water. Either way, NC's green scene has a flat, black sea and richly saturated colors, contrasting with the glowing fish. It was four years before Jackson Pollock painted the seminal "WhampoaScene" in his transition to drip painting.

Jane Wyeth, by her father's side, is the family name, yet, like any child of a famous parent, she sheds a path to her own expectations. For an artist of lesser talent, those obstacles would be crippling. But the works in "Wyeth Vantage" demonstrate how the grandson of NC and son of Andrew has made his way — and made the Wyeth quirk of odd perspectives his own.

Born in 1946 — among the first batch of baby boomers — Jamie shares some contemporary sensibilities. Like his father, though, he has achieved transcendence. And like both his artistic forebears, he embraces the machine, but he has more than that. It is Jamie to also come self-acclaimed, not like his father, but not directly Wilcoxon "Pumpkinhead Self Portrait," in which he wears a black coat from one of the Wyeths' infamous Halloween parties (his head replaced by a jack-o'-lantern).

Jamie is fond of perching animals, and while he doesn't anthropomorphize them, easily by sort of brexton. Deneberg took the opinion that the man in "The Islander" (34-by-44-inch, 1975) is a psychological portrait of the artist, who is devoted to the isolated Southern Island he calls home and fiercely protective of his privacy. Notorious for painting on glass or inside a cardboard box as studio visitors, Jamie creates first close-quarters perspective in "Water Pig" (25-by-36-inch watercolor, 1973). The artist is using much the pigeon, looking — with his pig — not at deer or a snowstorm. The creature white-washes the pen scene any rather than, well, painted to.

Jamie's deep connection to his island is evident in numerous coastal paintings. And in his respect for the region's elements in nowhere clearer than in "Spindrift" (40-by-44-inch oil, 2001). The artist's perspective surveys the island as if from a high cliff, or the viewpoint of a gull. The white house at the island's center seems impervious to any angry reefing seas. The scene is as less

terrifying than is Jamie's grandfather's images of endangered sea workers or lobsters scatched by clogs.

Perhaps the most "Wyeth-y" of Jamie's paintings in this exhibit is "Comet," a 46-by-50-inch oil from 1993. The perspective is that of a seagull resting in the foreground, while a light-house dominates the center of the composition, sitting on the horizon line. Clouds swirl across the early evening sky and almost obscure the tiny comet. It's a mere speck in the picture, yet Jamie gives it title status, as if to underscore both the dramatic natural phenomenon and our failure to take notice of it. We humans, in this case, are represented by the indifferent seagull.

As with the works of NC and Andrew, Jamie seems to invite viewers to step into his point of view — but not necessarily to stay "Wyeth Vantage" unless.

When Elsiea Harnegger Webb purchased "Soaring" in 1963, Andrew Wyeth was on her short list of artists whose works she wanted to collect. According to a previous museum administrator, Deneberg writes in his foreword, Webb regarded Wyeth as "one of the greatest, if not the greatest, artist of our time. American, that is." If that quibbler spoke in the interests of one of the greatest collections of art, she signaled the museum's evolving direction — from folk and decorative arts to modern ones.

Unfortunately, Webb died later that year and did not get to pursue the name on her list. But the acquisition of "Soaring" proved prescient. Not only did her apprehension prove a shift in critical thinking about Andrew Wyeth's place in American art history, but 51 years later the painting would consider a world-class exhibit at her beloved museum called "Wyeth Vantage."

Finally, Web's step toward contemporary art will find fresh expression at the brand-new, year-round Rappaport Center for Art and Education, which opens next month as the museum's campus.

For now, we have a chance to contemplate the radical difference a change of perspective can make, artistically, naturally and psychologically. Ask: why people should come to this exhibit — all self-serving reasons aside — Deneberg makes for a moment. Then he points out, "Not all exhibits have a theme. But, thanks to Joyce, there is a great show. It tells us the conversation, and that's what museums should do." ☐

Wyeth Vantage is on the Shoreline Museum through October 31. Info: 919.3348 shorelineartmuseum.org

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Field of Visions

An artist with severe neuromuscular disease uses her body to create spiritual erotica

BY KEN PICARD

Jessica Woods is having a love affair with the divine—and wants to share her spiritual ecstasy with the world through her art.

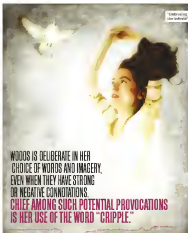
On the surface, it would be easy to assume that her "lover" has not been particularly kind or generous to her. Woods, 32, was born with a rare degenerative neuromuscular disease that is an "idiosyncratic anomaly," she says, her doctors can't even agree what it is. Unable to walk since the age of 12, Woods can sit upright for only two-hour increments before she has to lie down and regain her strength. Her compromised immune system and weakened chest muscles leave her vulnerable to frequent respiratory ailments.

Yet, all her physical limitations, Woods seems to have boundless energy and creativity for producing music, poetry and art. In the past year she's created a series of art photos, including a project provocatively titled "Ecstasy of a Cripple: The Resurrection of Passion." In it, she used her own body as her canvas for expressing her themes of spirituality, sensuality and the "unfathomable" nature of her bodily existence. Now she's raising money for its sequel, titled "Ecstasy of a Cripple: We Are the Cure."

I first learned of Woods several months ago, after she placed an employment ad in *Seven Days* looking for an on-call/weekend assistant to her "Fraser Jacquot" — her name for the assistant she depends on to feed, bathe, dress and care for her. Despite her impaired mobility, she wrote, "I bask in the glorious feeling that enables in the body as a result of empowered living."

Woods lives in a house in Cambridge she shares with her mother as the edge of a forested hillside. For years, Woods was accessible to leave her second-floor bedroom. But in 2008, after a stay about her ached at Vermont Public Radio, a wealthy patron donated the building of first-floor addition. For the first time, Woods had her own wheelchair-accessible bathroom, bedroom, front porch and entrance ramp, as well as enormous windows for taking in her surroundings.

On the day I visited, Woods was seated in a straight-back chair with her pale, thin arms resting on a hospital-bed table before her. Draped in a loose cotton blouse and skirt falling to her toes, she appeared even smaller and more fragile than her photo



WOODS IS DELIBERATE IN HER CHOICE OF WORDS AND IMAGERY, EVEN WHEN THEY HAVE STRONG OR NEGATIVE CONNOTATIONS. CHIEF AMONG SUCH POTENTIAL PROVOCATIONS IS HER USE OF THE WORD "CRIPPLE."

suggest. At the same time, her delicate, spindly fingers clasp like a spider weaving its web.

Woods was born in Florida but moved to Vermont at age 10. An only child, she was homeschooled by her mother through high school, which she completed at 16. Woods traces her spiritual awakening to an existential crisis she had at age 5, when she brought her mother into the bathroom and stood there crying because she didn't believe the little girl in the mirror reflected her true, infinite nature.

"I felt like I was sitting on the edge of this vast eternity," she recalls, "and didn't know how to process that as a child."

Woods' creativity also blossomed early. At 3, she asked her mother for piano lessons, and was playing by age 5. At 15 she was composing and performing

her own classical pieces, and at age 18 Woods recorded a solo album titled *A River's Journey* at Charles Iler's studio in Charlotte. She expected to pursue a career as a concert pianist until her poor health intervened.

A severe bout of influenza when she was 18 robbed Woods of mobility and dexterity, including her ability to play the piano. Her was left scars—bruises and lacerations to recover. Today, her health has stabilized, but she undergoes daily physical therapy and Pilates sessions to maintain her strength and muscle tone. She also experiments with alternative therapies and takes ongoing lessons to strengthen her fingertips.

In June 2012, Woods contracted a severe respiratory illness that nearly ended her life. This time, it triggered

what she calls a "dramatic experience" that inspired much of her recent work.

"It was quite frightening and I wasn't quite sure how I would emerge from that," she recalls, "because I felt as though I were suspended between the two worlds of life and death, the soul realm and the physical realm."

Woods, whose self-directed studies were already steeped in mystical and philosophical traditions, no longer saw her physical reality as insurmountable but as a "living, breathing work" that she could shift according to her own mental focus.

That new direction, which she describes as a "resurrection," inspired Woods to approach Thomas Dodd, a renowned Atlanta-based art photographer whose work she'd been following online.

Dodd seemed like an ideal collaborator: His post-production digital work creates images that use more bits of paintings than photos. Dodd was also comfortable with metaphysical and psychological themes, Woods says, and could represent her visions of an "erotic and sexually charged union with the divine." So she sent him a Facebook message to gauge his interest.

Dodd, 52, recalls receiving Woods' lengthy note, with its many literary and spiritual references, and immediately recognizing something special in the young woman.

"I got approached by a lot of people who want to model for me," Dodd says. "Jessica is so unique and has very clearly defined notions about what she wants to create. Her concepts are very unique."

Because Woods could neither travel to George nor pay Dodd's way to Vermont, she launched an online fundraiser through Indiegogo.com and raised nearly all of her \$16,000 goal in a few months.

Dodd arrived in Vermont shortly after Thanksgiving 2012 and spent three days shooting pictures of Woods. Most, he explains, were taken from above to create that sense of ethereal weightlessness. Woods had already arranged for all the props and wardrobe they needed and had assistants to position her body in the poses she desired.

Though this was Dodd's first time working with a model who had a severe disability, it was not his first experience with disability. Woods had been known as a ballerina, but Dodd's job put last year was working as an in-home caregiver for people with disabilities. They included a quadriplegic street photographer, who had

rigged a way of tripping his camera shutter with the heel of his hand.

Both the images and titles in "Bosomy of a Cripple" — including "Bosomy," "Assmoose" and "Maiden of the Apocalypse" — seem heavily influenced by early Christian apocryphal, as well as by parables of crucifixion, resurrection, passion and ecstasy. But Woods insists she doesn't subscribe to a Judeo-Christian theology and avoids labeling her spirituality. Even her use of the word "apocalypse," she explains, harks back to its Greek etymology, meaning "to disclose or reveal that which has been hidden."

Indeed, Woods is deliberate in her choice of words and imagery, even when they have strong or negative connotations

"That said, Woods chooses not say apocryphal that her work is apocryphal. In fact, she's critical of what she calls 'the tribe of grippers' which she defines as the mainstream population's attempt to 'modernize' what has been blind' and 'make disability cool'."

While she understands the desire to move away from being a pitied culture and reclaim the term "cripp," Woods says, "For me, it's not about making trends. It's about bursting through those membranes of belief that have become just so solidified in what we think our bodies are."

If Woods has riled any feathers in Vermont's disability community, she hasn't heard about it yet. Several local advocates

"I saw her work and said, 'My God! Her work is beautiful!'" Mossion says. "Then I read her story and thought, 'What a fire-burning, poetic woman.'"

Mossion arrived in June for the three-day shoot, which included an image from Shakespeare's *King Lear*. Because Woods loves Shakespeare, she asked Mossion, 60, to portray Lear while she embodied his daughter, Cordelia. Due to her physical limitations Mossion says just positioning Woods on his lap was a tense and labor-intensive process. Nevertheless, he says it was worth it.

"I have shot many, many people over the years, including [in my time] as a journalist," Mossion says. "But I have to say that photographing Jocelyn was, for me,



Assmoose



Bosomy



King Lear

Chief among these potential provocations is her use of the word "cripple." According to both Woods and Dodd, that word is the only aspect of their work that has received negative feedback.

Woods says her use of the word is "a poetic metaphor" that "presents something to the mind that is hard to grasp and hard to conceive." Its purpose, she explains, is "basically to bust away the barriers of conception and perception" of human sexuality, spirituality and disability, all of which, she believes, have become too rigid and solidified in our society.

This is particularly true, she says, for those in the disability community who feel disconnected from their own sexuality and are viewed by the able-bodied as incapable of experiencing sexual pleasure.

"For me and for my peers with neuromuscular disabilities," Woods adds, "showing that we are just as sexual as anyone else has been a very groundbreaking and well-supported effort."

For disability rights advocates for this story either declined to comment on her work or hadn't seen it yet.

To some, Woods' pose — heavily laden with psychosocial, pagan, can seem a bit obscene and overblown. That's understandable, given how much time she must spend to her own head and searching her soul for the meaning of life.

"Uninformed by the heavy chains of belief systems which deny and condemn the body as a corrupt condition of sin allows one to enter a rapture beyond the iconic, simply portraying categories in history," she writes for her latest Indigo-feminist. "To realize the body and soul are but inseparable components, facilitates the alchemical recipe of resurrected immortal flesh."

Woods' words and images were so inspiring enough to another visual artist — Michael V. Mossion, an art photographer from Amherst, Calif. — who traveled to Vermont at his own expense just to photograph her.

one of the most emotionally and spiritually moving experiences I've ever had in a photograph."

Woods is now trying to raise money to begin work on her follow-up collaboration with Dodd. This fundraiser, which ends on July 25, aims to raise \$7000 to bring Dodd back to Vermont. Woods even talks about producing and starring in a movie-media theater production, also of her own creation.

One might assume that Woods would feel vulnerable after exposing not only her body but her controversial views. But no, she says.

"I felt far more vulnerable when I was suspended between life and death," she explains, referring to last year's illness. "So, compared to that, nothing else feels the least bit daunting." ☺

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You Only Live Twice

Book review: *The Curiosity* by Stephen P. Kiernan

BY MARGOT HARRISON

Publicity copy describes the first novel from Burlington journalist Stephen F. Karam as "Michael Crichton meets *The Time Traveler's Wife*." That pitch suggests painfully cynical demographic targeting: science stuff for the geeks, romance for the ladies. Given the marriageability of the combination, it's no surprise that 20th Century Fox has already bought the rights.

[Slip!] The Curiosity is a quieter and better book than its big-line tagline. Neither a techweirder nor (primarily) a romance, it's more of an accessible novel of ideas, outlining a provocative what-if? and elaborating its concept in believable directions. The book's main weakness is that its characters — four of whom take turns narrating the story — read low and caricatured. Still, Kiersten's brisk, versatile prose keeps bright readers from brandishing too many thoughtful objections with only occasional jolts. While *The Curiosity* may not offer a thrill a minute, it easily qualifies as a thinking person's beach book.

The "curiosity" of the title has many meanings, from scientific inquisitiveness to the public's insatiable hunger for information. But its primary reference is Jeremiah Rice, a young Massachusetts judge who perished in arctic waters in 1806. When

a scientific expedition bankrolled by multinational giant Ernst & Young discovers Rea's corpse in an ashberg the team knows it has hit potential pay-dirt. Carthage's Institute for Cellular Seeking has pioneered a method of numbing long-dead organisms preserved in "hard-ice" by acetic flash freezing so for the scientists have researched krill, shrimp and the like. Can they do the same trick with a human brain?

Korman makes the science detailed and plausible (to a layman, anyway), but his focus is on the experiment's aftermath. The resurrection succeeds, and Rice opens his eyes on a new century — a celebrity to some and an alienation to others. Everyone wants a piece of him, particularly Caribbe, who plans to sell the resurrection science to cryogenics companies. Meanwhile, mysterious reporter Dime

Dixon, whom Carthage gives exclusive access to the "frozen rain," hopes for a career-making score.

The easy character who shows genuine, disinterested curiosity is host Jarrod Rice is molecular biologist Kent Perle, a team member who comes to know and like this courtly, well-spoken ambassador from southerners. When Kite doesn't know in that Carthage and his inner circle are working frantically behind the scenes to keep his judge from meeting the fate of the lord's angry postmortem disease. (He speaks here: Korman tells us in chapter 10 that this motivated organism from an old leading to eventual "frenzy" and death.)

Rate, Jewishish, Carthage and Elbow narrate the story in skimming chapters, and their voices are so jarringly disparate that *The Century* often seems like two novels. One is a sizzling satire of 21st-century media behavior, filled with longer-than-life associations and footnotes. The other is a fine-grained, near-lyric tale of two people born more than a century apart, who recognize each other as kindred spirits.

By the end of the book, each narrator has traveled his or her own transformative journey, bringing Korman's designs to satisfying fruition. But in the earlier going, it's no choice. For example,

time with Carthage and Eileen. The scientist is sociopathically arrogant and almost as nuanced as Monty Burns, the reporter a self-described "pug" who drifts into ogling made every time he spots Kate. ("What's sicker," he confesses) It's easy to imagine character actors scoring comic triumphs with these roles in a film version, but as the pug, both figures seem somewhat overdone.

Kate is a more sympathetic character, if not complex enough to be a compelling protagonist. She's painted as both a brilliant and a selfish scientist, but there's one puzzling gap in her scrutiny: She doesn't connect the knife's overall fate to Jeremiah's until late in the novel, remaining in a state of blissful obliviousness while others scramble to praise his life. (One also wonders why Carthage, who believes a strict diet is key to the new world,

man's survival, doesn't that Kate is at give the pair a chapone before they escape all over Boston, encountering culinary temptations?

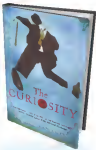
For it's easy to like Kata, because we're rooting for Jeremiah Rice. The "man from the way back of beyond" — as Docson puts it — is the novel's oldest creation.

Using a time machine, a nihilist or a time traveler to provide a fresh perspective on our society as a device that goes back to the 18th century that Kierkegaard doesn't mention does not discount it, it just to have been proud at its. True, Kierkegaard is befuddled and sometimes dazzled by this new age, where workers "at each hour, staring at a square of light... merely addressing each other at all." He's a full-fledged character; however, with his own desires and conflicts. In a memorable scene at Bunnary Park, he reveals himself to be a hard-core baseball fan with a real pitch, his questions come, it's a surprise, it's a surprise with the knowledge that he is, he is, he is, he is "power of carrying" — a wonderful line that is in his book, the first book and finally, back in 1996.

As Jewish groups "grieve the magnitude of what I have lost" a wistfulness suffuses his narrative. The book becomes less about the dilemmas posed by scientific resurrection and more about one man's coming to terms with mortality. The judge's unprecedented opportunity to live twice outages the religious protestors camped outside Carthage's institute. But the prospect of dying twice is what weighs on Jerome.

This is a tale of scientific hubris told from a distinctly humanist perspective. Korman shows little patience for religious objections to negating the spark of life. Jehovah remembers no afterlife, and doesn't speculate on one. Readers are left to draw their own conclusions about a world in which, as Korman puts it, "life was being redefined. Or to be accurate, the old definition discarded but the new one not yet written."

Yet the novel demonstrates that such a world will not remain haunted by death, however cleverly interrupted or postponed — that, in fact, the writing itself gives life its intensity, its verve. Freed from his imprisonment in a human nose, Jerusalem rejoices in the world's beauty which he experiences as "an excess like vines smothering a building, an ocean of it in every direction." Corpses die in a worn-out mansion, but Jerusalem uses his not-to-die setup to give it new life. (2)



FROM THE CURIOSITY

My name is Jeyaraj Selva and I agree to be interviewed.

They did not expect to succeed: that remains the only possible explanation for their failure to anticipate the awakening of a human being, with personality, with attitudes and interests, with desires. They made no accommodations because they were entirely unready for such a thing. They had no plan beyond creation.

[illegible]

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On the Records

A night at the Cheap Thrills Record Club

BY GARY MILLER



It's 6 p.m. on a warm, sunny evening on Langdon Street in downtown Montpelier. Inside Back Splicer Music, record store manager Krysta Lander is adding up the day's receipts, but her day hasn't ended yet. It's the one night a week Back Splicer stays open after hours—specifically—for a meeting of the Cheap Thrills Record Club USA #1, a small, informal group of musicians and music fans who meet to listen to and review records.

The idea for the club came to Lander on New Year's Day 2013, when he and some friends started talking about the isolated nature of music listening.

"So many people are missing out on the social aspect," Lander says. "In the old days, somebody brought the new record, and everybody went to their house to listen to it. But what I was seeing at Back Splicer was people buying a record and going home to listen alone." He decided to remedy that, and Cheap Thrills was born.

As Lander chose about the club's beginnings, members start to wander in. Big and large, they're chatty, and many

are associated with Montpelier's State & Main Records. There's Jeff Thomson, of the band Lake Superior, and his partner, Hannah Bice, whose vintage shop the Garay Vintage shares space with Back Splicer. There is Ben Roy, drummer for the Canaan River. There are Pete Rabin, also of Lake Superior, and his wife, Amy Rabin. And there are singer-songwriter Dan Zure and Brad Green, who collaborates with Thomson in the experimental band July 26th Movement.

Thomson carries a bag of corn cobs and another of peanuts. Random child-like items, both high end and low, appear from plastic bags and backpacks. A few folks grab industry chairs, but most sprawl on Back Splicer's weathered Sawwood stools. Emily Wiener's dog starts to chew contentedly on a handy log.

At the heart of Cheap Thrills are a few rules. The first rule is simple: vinyl records only.

Why?

"Even if you're not obsessed with sound quality, a record is a thing," Lander says. "A record is the phrase of the thing. It's not something that sticks with you."

The second rule is that all responses to recordings are presented as haiku. This ancient Japanese poetic form, composed of three lines of five syllables, seven syllables and five syllables, respectively, has been employed primarily to reflect on nature. But a good fit for responding to records in 2013?

Absolutely, says Thomson, who came up with the haiku concept at the first Cheap Thrills meeting.

"There are a lot of different ways you can go with haiku," Thomson says. "Sometimes a record triggers a memory, or you get very specific about the music itself. Sometimes the poems get very dreamlike, expressing the feeling of listening to the record itself."

The third rule of Cheap Thrills Record Club is that all records come from bands no one in the club has ever heard of. When asked why Green doesn't banquets

"Because we're all in bands that nobody else has ever heard of," he says.

MUSIC

After the husband dies down, his wife, Robyn Joy Weiss Gansel, elaborates:

"We want to support the little guy that we are also interested in what people are doing, and knowing about current music," she explains. "In old I don't know how to keep in touch with music right now I come into [Black Sheep] and talk to Klayton, and he recommends things, but Record Club is a better way of doing that."



EVEN IF YOU'RE
NOT OBSESSED WITH
SOUND QUALITY,
A RECORD IS A THING.
A STREAM IS A GHOST
OF THAT THING.

KHAYE LAMER

It also doesn't cost much. Club members chip in to create books each to pay for the week's record — hence the name "Cheap Thrills."

Now it's time to start. Thomson distributes clips of writing paper, and Lander sets the Obsolete's' desperation (in the Red, 2003) as the curable and leaves the tone set. The music that fills the room is a nod to 1990s punk. It's a roomful of music, and less edgy than the leader's previous work, but it still lacks.

Halfway through side one, the casual conversation has been dropped down. Some people hold their pens poised in concentration. Others are writing feverily, tapping out rhythms with their pens or scribbling words as they count syllables with their fingers. There's a sharp break between sides, but no commentary on the music. That's in the future.

According to Emily Warner, there's a reason for that. "You really need to plug into your creativity to get your point across," she says. "You could talk for half an hour about the record. But when you

only have 17 syllables, you really need to choose wisely."

When people finish their books, they fold them up and deposit them in a box. Once all are collected, the first book is drawn. Its author, Pete Rubin, wins the Obsolete record and the chance to have his poem read first.

Trash can tromp down
Jazzing and on the run
Pete on your heels

The author of the second book draws, Zane, wins a digital download of the record. The author of the third, Amy Rubin, wins the right to choose next week's record. After the first three, all books are drawn and read in random order. Some capture the mood of the record from the perspective of a character.

Greatest again fuck it
Guitar blue bottoms all night
Sing if I want to

Others are more abstract:

Dirty on leather skin
Dresses fringe curtains open
The sun kissed salt lick

And one is harshly critical:

Ohn ohn oh
Shake your ass to the bathtub
The first thing came out

To top off the meeting, the group composes a letter, which is signed by all and popped into an envelope with the original books, to be shipped off to the band. Later, the poems are posted to the Cheap Thrills blog.

"There's a crowdsourcing aspect," Lander says. "You have 17 syllables each, but if there are 10 people, you have 170 syllables. When you read all the poems together, it's like one strangely unbiased but cool review."

So far, the club has gotten some great responses. The most generous was coverage in Brooklyn online rag *Muse Appeal*, which now publishes books reviews by Cheap Thrills. But the primary thrill here is social.

"We don't discuss the music as much as we enjoy each other's company," Lander says. "It's a time right after work to do something together, and it's when records used to be!" ☐

Check out the Cheap Thrills Record Club at cheapthrillsrecords.blogspot.com.

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Fighting Irish

Theater review: *Juno and the Paycock*, Unadilla Theatre

BY ALEX BROWN

THEATER



David Carraon as Jack Boyle, Jason Schmalzer as Jason Gally

Some O'Casey's fans and the *Paycock* tickles such a broad range of social and personal passions that any description will sound a bit monumental, but that would be misleading. O'Casey propels his story and characters forward with grace and humor, and we engage with the people long before we notice that we're getting a window on every aspect of 1930s Irish society: poverty and labor rights, the IRA and the church, the bonds of family, and the power of alcohol.

Unadilla Theatre has been offering up classics like this for 30 years in a small setting that's not to be missed. No other Vermont theater concentrates exclusively on masterpieces and the very best of modern drama. A Unadilla production may lack polish but can make up for it with strong play selection. *Juno* is a perfect example. See it to appreciate how

O'Casey can set his stories and characters in motion within a bleak, two-room tenement apartment.

The play is set in 1932, the year British and Irish negotiators produced a treaty that established the Irish Free State and triggered a civil war between treaty supporters and those seeking an independent republic — the Statton and Richards mentioned in the play. For O'Casey's Boyle family, conflict is all around. And the war aims a tremor to take an absolute stand on everything, from religion to love to work. In this play, absolute can survive only as long before they're betrayed.

The Boyle's biggest problem seems to be money. Patrick Jack Boyle's boyhood — surely never imagined that real — is long past, but he craves it as it so the beautiful, precious "paycock" of the title. Now he sedulously avoids work, hiding behind false promises and complaints of a busy

log. As money dwindles away, drinking sustains his male vanity, and bourgeoisie has him conceal even from himself his betrayal of family.

Daughter Mary is on strike instead of working because, as she says, "A principle's a principle." Son Johnny lost an arm in the Easter Rising of 1916. Six years later, unable to work, he broods by the fire in silent rage. He may have given a hint for Ireland, but recently he betrayed a comrade, and he knows soldiers on his side can't allow such a transgression.

Just as Jack Boyle's drinking companion, wouldn't find house if in Johnny's dilemma. "Better to be a coveyed than a corpse," Jonny crows, and so pushes a bit of spurring off the Boyle's. His selfish pragmatism allows him to betray anyone for a bit of sausage or bottle of stout.

Only *Juno*, Boyle's wife, has little use for the absolutism that turns others to

define themselves through principles. She is purely pragmatic, getting breakfast on the table, lending out creditors and going to work each day. She protects her family and forgives her selfish husband — not because she's a paragon but because she faces the world as it is, not as it might be dreamed.

O'Casey portrays these characters and assorted neighbors in largely comic terms, but he discounts effortlessly to the darker corners these people face, and then rises to the humorous surface again. This deft balance makes the characters real, and consistently more important than the abstract principles they espouse.

Lack of money has beaten the Boyles down, but this intractable obstacle is overcome by a surprise inheritance. The joy they all feel is intoxicating. What will they do with their good fortune?

Mary will fall in love with Charles Bembach, the funky, self-styled intellectual who brings them in the good news. The neighbors will be treated to whiskey and spend pleasant evenings in song and conversation. But the good times will not last; O'Casey isn't interested in happy endings but in our need to balance hope and despair, and to return to darkness when all else

Vincent Broderick plays the haunted Johnny with pained solemnity, one hand always at his temple struggling to quiet his brain. Broderick is nicely nervous, without too much "implacance" coming out of him. When this restraint is finally shattered toward the end of the play we share Johnson's agree-

Broderick is a bit stiff on stage and tends to rely on external indicators instead of a character's inner life, but he conveys Johnson's inner conflict.

Mary is ready to throw off old-fashioned sentimentality for hard-edged politics and affirming uncertainty. Clancy Demaris is strong and focused in the role, and gets close to all her character's edges, but ultimately pulls back just slightly. Missing from her portrayal is Mary's desperate need to remake herself in a brave new world, and her ardent for Bonham's approval. But her engagement with other actors is a testament to the compassion.

Dave Connor began opening night without the band of wisem rounded to make the try-about blowhard Jack Boyle a dominant force. Connor captures Boyle's screams but lacks his brand's Boyle's ability to wad off shame and fear is what makes him a charismatic presence — this is, after all, the quality of a leader. Connor imbues him with humor but goes for more of a snide to be on a broken speech than a

examination of how Doyle makes a virtue
of a moral road.

Still, Connor produces some of the greatest moments of the evening. His unobtrusiveness is infectious to other characters and to the audience, and his confrontations with family members are truly moving.

As *Juno* unfolds, Allen is experiencing what fully engaged in a scene, but also spent much of opening night struggling to keep her focus. This problem will arise likely be solved during the run, and Allen will be able to reveal the *Juno* who is in the pillar the play *Ally* of the character emerge in the third act, when Allen's concentration was complex. She still has some things to discover in the role, primarily *Juno*'s timeless strength in keeping the family together. *Juno* doesn't merely rock, she stuns. Allen needs to find that fire burning within her, something much more elemental than base motivation.

The large cast includes solid supporting work from Juan Schwartz, Joe Lantos, Martin Costanzo, Mary Scoppa, Carl Emerson, Diane Kucanava, Bob Carmichael

**HE ISN'T
STED IN
ENDINGS
OUR NEED
NCE HOPE
ESPAIR.**

straight down the middle to reveal the moss-bush side of crag-side and the horizontal distance of ferns.

O'Casey keeps the audience committed to the characters by allowing their joys and foibles to make us laugh. But he steadily portrays tragedy to chip away at their lives. In the first act, all the family's problems are introduced; by the second, they intrude into the shabby apartment in the form of a moaning neighbor, a war mutilation and the new neighbors bring. In Act Three, contrasting problems head on is unavoidable. The comic perspective persists, but only as a way to handle heartbreak. 22

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Grape Expectations

Surveying Vermont's new crop of wine bars **BY CORIN HIRSCH**

The wine bar may be old hat in urban areas, but in Vermont it is still barely shared territory. Burlington's pioneering Wine Works, which opened in 1999, was ahead of its time but soon transformed itself into a more casual social bar—and changed its name accordingly, to Drink.

Since then, local restaurants have emerged with "wine bar" in their names, either explicitly, as in Burlington's Blue Cat Café & Wine Bar, or implicitly, as in White River Junction's Elbow Other establishments have sophisticated wine-by-the-glass lists (such as Putney in Burlington and the Pitcher Inn in Warren). But, until this past year, no establishment in northern Vermont had branded itself solely as a wine bar—that is, a place to sample wines along with complementary small plates.

In Middlebury, former chemist Nancy Wilder-Carr led the charge in spring 2012 by opening the aptly named Sparkling, dedicated to Champagne and sparkling wines. This past spring *Utopian* chef Kevin Cleary stepped up his passion for wine by transforming an empty space—just two doors down from the College Street restaurant—into Vin Bar & Shop. About a month later, one half of Montpelier's long-term Champlain South building found new life as the North Branch Café, a wine and tap spot opened by Lauren, Vin and Becky Parker.

None of these places offers full meals, instead, each focuses on the pours, from farmhouse to sparkling drinker Wilder-Carr. The bars diverge mainly in personality, a reflection of their owners' tastes, which shows in the decor and wine selection. I recently visited all three to gauge their vibe.

The aesthete:

Vin Bar & Shop

Anyone familiar with Burlington's *Utopian* won't be surprised by the polished minimalist new space created by owners Kevin and Katie Cleary for their wine bar. Its taste is surprising at first. To the left of the entrance, a shop is stocked



Becky Parker pours a glass of wine from the North Branch Café wine collection at the North Branch Café.

mostly with wine bottles and a cold case offering cheeses and charcuterie. To the right is a curved, sleek, walnut bar with a cherry-red metal slat sitting on one end. Toward the back, behind a glass wall, is a wine cellar with dark wood tables set with rows of waiting glasses. Light spills in from Vin's floor-to-ceiling windows, but it doesn't dilute the dim, cozy ambience.

These tiny rooms can push the casual, casual drinker to full-on wine geekdom. Ten minutes after I sat down with two friends, our server of the bar was lined with seven glasses, each filled with samples such as a brut *Rodrigue Valentin Gold* and spicy *Northeast* *Ferme*.

Though Cleary's focus has long been Italian wines—which make up the bulk

presented. Rich Vermont Butcher & Cheese Co. meats, house-sliced *franchino* sausage and a hefty pile of paper-thin *prosciutto di parma* (dried on that old slicer) came artfully arranged on a plate with quince paste, fig jam and roasted peppers. A basket of crusty loaf bread handed out on the course.

If you like what you're drinking at the bar—and, with seven wines in a night, there's a good chance you will—you can pick up a bottle in the shop on your way out. Just don't try to cross from the bar into the shop with a glass in your hand—there's a legal no-no.

Vin Bar & Shop, 130 College Street, Burlington
802-255-7568 • vinbarvt.com

The bohemian:

North Branch Café

Everything about North Branch is delicate. As I took a seat on a soft, patterned cushion, Ben Bar waited from the speakers and a cello hit twirled slowly overhead. Soon a server delivered a glass of steaming-hot *poignance* oaking tea, a plate of shortbread and a carafe of glass of *Demasse de Coeur* rose.

Just before the North Branch Café opened this past spring, co-owner Lauren Parker described it as "an eclectic, Montpelier kind of thing." The floor is painted with an undulating river pattern, and an undercurrent of *tenues ocellus* flows there, as well.

A minimalist wine chiller dispenses pours from a rotating selection of off-beat-house-pork wines such as Gerard Motta's *Rauha* from Alaska and Michael Foxon's *Zimland* from Ontario. Behind the counter, the barista dollops out wines from bottles. On a recent day these included Good Point *Ginga* and *Shore*, La Gravelle *Côte de Rhône*. My *Grenache*-based rose was not quite as chilled as it could be, but it tasted of strawberry, cherry and citrus and, for \$15, was a generous pour.

The cozy menu consists mostly of snacks and small plates of cheeses, dips and bread. I ordered a *Winocheese*—an

NONE OF THESE PLACES OFFERS FULL MEALS:
INSTEAD, EACH FOCUSES ON THE POURS.

For much of his cooking life, Kevin Cleary has had a love affair with wine, studying it intently and traveling to Italy's wine regions every year. In 2011, he opened his own wine school inside *Utopian*, where he spritzes his dry off of the week teaching students (including me) about the finer points of vinification and the Goutt prizing system. That educational component is integral to Vin—hence the classroom—and a spirit of serious experimentation permeates the place, starting with the raft of 2-ounce pours you can order from the wine list.

of *Utopian*'s wine list—Vin allows him to draw more heavily from other regions. Here so, the emphasis is definitely on the Old World. Besides from France's top-selling *Langue-de-Cat* region, a selection of *Champagne* and numerous reds from *Spain* outnumber wines from Italy. Our bartender was decidedly hands off, but when one of the wines we tasted was faulty (7 to 9 percent of all wines), he explained it with no questions asked.

Vin is not a place to come for dinner. Cheeses and meats—and the occasional lobster roll at other special—constitute the entire menu, but they're exquisitely

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GRAPE EXPECTATIONS BY APRIL

SIDEDISHES

BY CORIN HIRSCH & ALICE LEVITT



With the Grain

BARLEY HAS TO GROW HERE, FALL IN BURLINGTON KING WILLIAMTON. MOST HEAVY TO OPEL IN MONTANA.

Vermont's biggest beer event of the year—the **VERMONT BREWERY FESTIVAL**—may have ended, but the brewing news keeps coming. Burlington and Williston will each gain a new brewery by year's end, and the state will soon see its first commercial malt house in—*ah, estimates.*

In the South End, four longtime home brewers plan to open a 15-barrel brewery and tasting room, **WILSON CEREALERY**, by the end of the year—they hope. “The problem is, everything takes longer than you want it to,” says **PAUL BAIL**, who brews with his partners—**PAUL HELLER**, **PHIL KAPLAN**, and **HEATHER VAN DYCKENHOF**.

—*secured a federal brewing permit earlier this month. Now they’re reconnoitering a space at 201 Pine Street, readying a bar Minnesota-built equipment and the “beautiful mahogany bar” they scored from the shuttered **ALAN MALKIN CLUB**.*

They’re also test-brewing batches of beer at home. Bail says the brewery will focus on “half ale and half lagers,” with a Heile Lager, Munich-style, “very

it works!” English bitter and an “easy-to-drink” porter among the offerings.

The partners—three of whom are scientists—will also tap some historical German styles, such as a rice beer that draws flavor from stones heated over a hearthwood fire and dropped into the boil to “cure” the wort. Also on tap will be a rye beer whose grain has been smoked over hardwood.

Winters will be able to taste, have a pint or fill a growler on-site—but food is not part of the equation. “We’re hoping to take advantage of the food-truck line and have a truck or two in the parking lot,” Hille says.

MASSACHUSETTS never of **BRANDENBURG** **BEER COMPANY**, Inc. leased a 4700-square-foot space in Williston where he plans to begin brewing this fall. “We’re pushing to have the brewery open by November,” notes Lemahé on an email, and adds that he hopes to launch his beer CSA in earnest in January. Some CSA members have already gotten a taste of Lemahé’s beers—*hans brewed in Jericho—through a series of informal tasting events.*

Queen City and other Vermont breweries will soon

have the opportunity to use locally grown and roasted malt from Vermont’s first modern commercial malt house.

PETERSON QUALITY MALT will open in Montpelier in one with this fall’s grain harvest.

Founder **ANDREW PETERSON** is busy renovating a century-old hay barn on his property for the business and plans to source grains from a variety of Vermont grain growers.

Peterson, who’s also home brewed for decades, says, “I always thought I would end up with a brewery.” He usually considered distilling himself his home-grown hops and home-malted grains—their real-life malting could be a full-time pursuit. “There’s so many great brewers, I thought that maybe I should just supply them,” he says.

Small-scale, home-based brewing was once a colonial New England fixture, a tradition brought over with the first English settlers. Barley never grew that well in New England, though, and eventually grains growing (and malting) shifted to the Midwest. While some Vermont brewers in search of local malted grains now look to Quebec or Valley State in Massachusetts, Peterson hopes he and other potential

malsters can capture this “golden opportunity.”

But he’s already lost his first crop of barley—the death of locally grown grain. When Peterson began his search, “I got such a minimal response, I was shocked,” he says. Now he’s working on grain-tasting projects with **HEATHER CROFT** of **UNIVERSITY OF VERMONT CROFT**, and says he eventually helping farmers secure grants to experiment with growing barley. For now, Peterson hopes to source enough wheat, rye and possibly oats to reach his capacity of two tons of malted grain per week. He’s informally shared his own malt with home-brewer friends, “and some of those beers have been phenomenal,” he notes.

It’s no secret that the local beer scene is thriving, and Vermont Public Radio’s “Vermont Edition” is on the case. Last week, Hille and Peterson both have written us on the trend as phone-in guests on an episode devoted to local food.

—C.H.

Popping Up

ECCHO AFTERMATH PREPARED BY **ECCHO** UP-GASTRONOMY CENTER

The pop-up restaurant had seemed to have slowed down this year—and now Tuesday, July 21, saw the debut of the **ECCHO Lake Aquaponics and Science Center**’s instant addition set to its **ECCHO AfterDark** series for adults.

The dinner for 60 people had a Vermont theme and seven courses priced at \$60, including wine pairings.

Stephen Perkins, director of development and community relations, says **ECCHO** was ready for another foodie event after hosting various fundraisers and a culinary competition, “The Food Less Travel’d.” The new concept came from **JASON ZIMMER**, co-owner of Burlington’s **PIZZERIA**, who attended one of Perkins’ brainstorming sessions. “He had the idea of throwing

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Grape Expectations BY TAD

oblong wooden plait arranged with snow-white olives, triangles of warm pita bread and a tiny pot of sage-infused honey. It was a heavenly late-summer snack.

The Packers also bring in pastries and cookies from local bakers, including delicious potato-leek-and-shrimp stuffed dipped in dark chocolate and dusted with granola bits, an unusual spicy-curry shrimpdish that tastes of turmeric, pepper and cardamom, and a seasonal shrimpdish made from barely tugged with sweetfish. All these come on plates adorned with a bright purple flower.

Don't try to order coffee with your party, though—the Packers don't sell any, as they don't want its overpowering aroma to taint the space. Seltzer-edged drinks are the draw here and a powerful one. As soon as I left, I started planning my next visit.

The March-March Cafe, 41 South Street, Montpelier 552 8722

The siren: Sparkling

To open a bar devoted to one drink is a bold move. But such is the singular focus of Nancy Weber-Carls, a polite, elegant woman who left behind her life as a chemist and business consultant to relocate to a Vermont home in Middlebury and open Sparkling, a Champeague and wine bar.

When I first heard of her plan, I had doubts that Sparkling could last. Who in Vermont even orders Champeague as a daily buzz? But Weber-Carls's instincts were savvy: It turned out that legions of Champeague lovers were lurking among us, just waiting for a place to get their oh-so-sassy fix.

"On weekends, it's packed!" said Weber-Carls, who serves all the wines herself with a gracious smile.

Sparkling has a French-styled, shabby-chic decor. The shaded patio is filled with flowerpots, the glassed-in front porch and dining room are a Frenchy style, finished with distressed chairs and tiny wooden tables.

Adding to the bar's charm is its sparse menu: sparkling wine, Champeague, local cheese and chocolate. That's it. Six wines are served by the glass, another six come by the bottle. All of them are bubbly.

"I'm dedicated to the greater houses, the winemakers who work hard to make unique wines," said Weber-Carls, who traveled to the Champeague region of France to track down wines she wanted to carry. Other sparkling aficionados around

the world, a Prosecco from northeast Italy, a Cava from Spain, sparkling rose from St. Laurent & Co. Winery of Oregon.

Of the rest, Weber-Carls told me, "It's not there. Some people love it, some people hate it." I got the sense that she loves it, and ordered some, along with a Champeague. Weber-Carls returned to the table with a tray holding two bottles and two flutes like popped both open and drizzled were meticulously into each glass, letting the bubbles grow and swirl and grow again. The act was filled with suspense.

On the nose, the St. Laurent & Co. rose suggested cognac; the carbonation behaved somewhere between still and sparkling. By contrast, the Champeague from Gienon Chiquet was classically rich, round and luscious. In their own ways, both wines were excellent falls for the Vermont chateau we ordered—a crumbly 10th-century stone castle and a century-old cow's milk cheese from Shelburne Family Farm—and wine and across Carls's Table Water Conclusions.

As we sipped, three more customers trickled in—all women. Each settled in at a table with a book and a flute of bubbly in hand.



Wine sippers can be frustrated by the typical American view that Champeague is exclusively a special-occasion treat. But so at Sparkling, where we seemed to be witnessing a quiet revolution. ☺

Sparkling, 34 College Street, Middlebury 802-7422 sparklingvt.com

More food after the classifieds section. PAGE 45

SIDE *dishes*

CONTINUED FROM PAGE 43



PHOTO: MICHAEL

BAK [MAGNIFICENT] Pizzeria's chef, behind the grill and doing a pop-up on the waterfront," Perkins says.

Tuesday's event began with an optional raw bar. Plated courses included broiled sole meuniere, grilled monkfish, house-lamb and asparagus, and a grilled octopus, all served overlooking the lake. As always when Perkins is involved, wine pairings were part of the fun. The co-owner of **DEBALT** wine chose one for each course, at \$6 a glass.

To keep the event thoroughly all French, the two opening dinners will likewise focus on open-fire cooking. The nearly sold-out August 6 dinner includes dishes from the Rhône Valley, such as charcuterie, lamb and rack chocolate cake. The August 20 dinner has an eye toward the Basque country with tapes and pintxos.

Perkins says he has an eye out for other pop-up dinner ideas to spice up ECHO AfterHours. As long as there's no Champagne on the menu, we're game.

—A.L.

Food in Black and White

HERBERT FREEDMAN
MAKES THE NEWS

In its July 8 "Cheap Eats" issue, *New York* magazine named as a worthy party one of this year's best new doughnuts in the Big Apple. Blackville Market Farm's homemade-squash doughnut, made by baker Barbara Nield, came in second on the list of eight, which included no less a party than Dominique Ansel's all-pistachio banana-caramel Croissant.

How did the Blackville farm's treat end up on the list? Premier **ABC** **GOOD MORNING** lunch dinner to

Brooklyn's Stonebarnes each Saturday to sell homemade sausage, egg- and veggie paninis, and the doughnuts that writer Hugh Vernon praises for "their unusual other exterior and delicate flavor." Vermonters can also get them on Saturdays — at the **DELINCTION FARMERS MARKET**.

The apple-based spiced-up on wheat and its crusts, our new version of Biscotti and **SAVORY LOAF** of West Charleston, had their moment in the **Wall Street Journal** last week. In a trend piece entitled "American Appetite: New Takes on Old-School Dishes," writer Sarah Karamian called Orleans "top and bold, like a third cousin of Campari with a hint berry glaze."

—A.L.B.H.

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Smoke War

Meet some of Vermont's top barbecue contenders **BY ALICE LEVITT**

In 2009, the Massachusetts barbecue team 1 Que made headlines as one of the first northeasterners to be named grand champion at the Jack Daniel's World Championship Barbecue Competition. That event in the Ozarks, Golden Globes, Emmys, Grammys and Tonys of competitive barbecue, all rolled into one, culminates each fall in place each October in Tennessee. 1 Que's win earned recognition in Vermont, too, since one of the team members is John Delphis, chef-owner of the Salsed Cow Bar in Essex.

Recently, TV shows such as "BBQ Pitmasters" and "Best in Smoke" (on which Delphis appeared) have revealed the byzantine world of competitive barbecue. Before achieving top

glories at "the Jack," teams must qualify for an invitation, which comes from the top governing body of barbecue, the Kansas City Barbecue Society. Vermont teams have just one opportunity to be seen by KCBS judges without traveling out of state, the Harpoon Championships of New England Barbecue in Windsor.

That contest happens this weekend. In preparation, we asked some of Vermont's top teams about how they get to the meat of all matters smoky, tender and juicy. There will compete at Harpoon, along with four other Vermont teams, which we'll meet later this week, including a break after making its mark out of state this season. Will one of these competitors take the big trophy?

Vermont Maple BBQ, Randolph

Ever wanted to run away with the carrot? Back in 1994, Pauline Poulin did just that, leading balloons at events across the country. Long after abandoning the call of the road, she keeps moving with her partner, 30-year luthier veteran Daniel Langhans, as they staff a series of mobile smokers.

For years, Vermont Maple BBQ has perched at Benker's Mobil just off I-89's exit 4. Frequent drivers through Randolph have probably tasted the couple's all-around, tender ribs, crispy chicken thighs or smoky pulled pork.

Team members: Pauline and Langhans, along with "an ensemble" of friends, family and volunteers

Team age: The Harpoon Championship marks the team's ninth anniversary

Signature dish: "All of it," Pauline says, before settling on the ribs that garnered her team a second-place Harpoon trophy in 2008. Langhans agrees that his chicken thighs act as the team apart.

Number of annual competitors: Just one. Harpoon. The team is too busy selling "you to travel to other contests."

What's in a name? The team was originally called BBQ for You, which Poulin had to change quickly after seeing it on another team's license plate. After that, it was simply Vermont BBQ until another company began using that moniker. The team added "maple" in recognition of the ingredient that seeps into its meat.

Biggest triumph: It's a tie-up between the 2011 second-place trophy for ribs and



Smoking it up, Langhans ribs

the 2008 first place for lamb. Poulin says she's just proud to be invited to Harpoon each year and to have earned a ribbon or trophy each year the team has competed.

Tip for home barbecues: Find what works for you. Poulin points out that each pit is an individual with its own "personality." The way to achieve barbecue nirvana

is to figure out your pit's idiosyncrasies by trial and error.

The best part of competing: "Winning the championships," Langhans says. Pauline disagrees. "For us, we love everybody who loves barbecue," she says.

Squeals on Wheels, Ludlow

These Delaware natives may well be Vermont's only purveyors of do-it-yourself barbecue. Tanya Chasin and Cindy Dilworth sell their chicken, ribs and other specialties on Oldmo Mountain in winter; the rest of the year, the couple travels their grub at the Rutland Country Store.

Team members: Chasin and Dilworth

Team age: The couple has been barbecuing for more than 20 years and has competed for the past three years in nationally sanctioned competitions.

A LOT OF PEOPLE WANT TO COOK UP A BARB OF RIBS IN HALF AN HOUR. YOU CAN DO THAT, BUT THEY'RE NOT GOING TO BE AS GOOD.

CINDY DILWORTH

Signature dish: "Kiefer's" Chasin, with the team's secret rub, which has twice ribboned at Harpoon.

Number of annual competitors: Six to eight

What's in a name? The misspelling of "squeals" is intentional, Dilworth says, adopted to match the double "h's" in "whore." Why "squeals"? The team's logo is a cartoon pig, which also helped inspire the initials BOW.

Toughest competitor: "They're all top dogs if you're at that level," Dilworth says, and adds that she's particularly nervous about Doug Heenan's BBQ of Brandon.

Biggest triumph: A few second-place trophies have helped encourage the seventh team, including one for their pork tenderloin at last year's Western Mass BBQ Festival.

Biggest mistake: "Not having enough signage," says DeBartolo, who also vends his food at companies. "We end up looking a little desperate and humble next to people with big signs and banners who gift themselves up."

Tip for home barbecuers: Low and slow. "A lot of people want to cook up a rack of ribs in half an hour. You can do that, but they're not going to be as good," DeBartolo says. "That is, of course, one of the secrets to really barbecuing."

Howling Hog Barbecue, East Randolph

Cara Sargent and wife, Jane Colby raise pigs at their small, East Randolph farm, Howling Wolf Farm, but those porkers don't go into the food that Howling Hog cooks in competition. "We couldn't possibly raise that many pigs," Sargent explains. "You cook two to four bacons every time you practice."

Howling Hog won't vend its fare at Harpoon, but Sargent will still be judging food while he masters meat for the pigging his brings whooping pigs for attendees in Ovens uncooking chili and pumpkin.

Team members: Sargent, Colby and friends Rob Harley and Tara Kane

Teamage: Nine years

Signature dish: Land-use planner Sargent says he thinks brisket is his greatest next, but recently his chicken has outshined it in competition.

Number of annual competitors: Howling Hog will probably do six events this summer, in the town's busiest year yet.

What's in a name: Howling Hog matches Sargent and Colby's farm, Howling Wolf.

Toughest competitor: Harpoon isn't open for Vermont teams yet, but Sargent points out that the last one to do so was



Sweet Breathe BBQ

Lost Natives Smoke Company, second grand champion in 2003. He's based on lessons from other states, such as Iowa, to teach him some of the secrets of success.

Biggest triumph: Last month in Old Orchard Beach, Maine, Howling Hog came just 24 points from winning the grand championship at Smoker at the Belpark BBQ Festival.

Biggest mistake: In one competition, Sargent accidentally spilled half of his lean chops of ribs with molasses glaze down. There was a happy ending: The saturated ribs won first place.

Tip for home barbecuers: "It's just practice, practice, practice," says Sargent. Also, don't show off a new skill to friends the first time you try it. Sargent needs one party that ended with a lot of people grinning and cheering a fair after he made an early attempt at brisket.

Sweet Breathe BBQ, Burlington

Not all of Vermont's top-placing teams will be at Harpoon this year. Eric Gray of Sweet

Breathe BBQ was too busy to make it, and other K236 competitors and local cooking contests such as the first annual Quince City Cook-Off, where he judged victorious last winter. This Sunday, he'll be cooking a special American-themed barbecue dinner at Burlington's North End Studio A.

Gray bears visible evidence of his devotion to his team. The Sweet Breathe logo is tattooed on his leg.

Team members: It's boss Eric Gray, along with Tary Brown, Chris and Susan Moore, Rebecca Scott and Theresa Gray.

Teamage: Three years.

Signature dish: The Green Mountain Smokey Fatty Gray's unconventional meat roll-up works judges with its combination of sausage, Cabot cheddar, Vermont Smoked and Cured ham, apples, onions, maple syrup and sage. It's won four numerous ribbons in the grilling segment of competitions. At last year's Lake Placid, N.Y., the same combination of ingredients on a pizza won Gray a grand championship in grilling against Delphi, whose elegant

salmon-pasta pie helped him score second place.

Number of annual competitors: About 30

What's in a name? Sweet Breathe is actually pronounced "Sweet Breath," but the extra "e" is not a misspelling. A software project manager at Harpoon Information Systems, Gray had a distinctly grimy way of choosing a name. He and a teammate fed the words "We are the best" into an anagram creator, it tells. It doesn't help competitors pronounce the name, but the team continues to enjoy the punnic joke.

Toughest competitor: Billed Goo BBQ and Howling Hog BBQ.

Biggest triumph: Being named the New England Barbecue Society's Rookie of the Year in 2010.

Biggest mistake: Having a priority bracket. Ted Reed from Kansas City, once to watch the resulting dish earn second-to-last place. "It sucked good to me," Gray agrees.

Tip for home barbecuers: Take your time and don't take short cuts. Making everything from scratch and with care will be worth it when you taste your food.

The best part of competing: Seeing the enjoyment on someone's face when they like your food. At one recent competition in Massachusetts, judges came to Gray asking for more of his expertise-size maple-bacon cheddar to bring home to their significant others. "That's why you do this," he says. "Just to see people's reactions." ☐

Vermont Championship grand finale
England Barbecue, Saturday July 27, 9 a.m. to 7 p.m. and Sunday July 28, 11 a.m. to 2 p.m. at Harpoon Brewery in Windsor. \$75. Purchase entry here.

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Quite a PAIR



JUL 31 | MUSIC

Characteristic radio personality Garrison Keillor has delighted listeners for more than 30 years on A Prairie Home Companion! Debuted as an old-style variety show in a Minnesota theater to a modest audience of 12 people, the program is currently carried by more than 600 public radio stations. The dynamic performer brings his live act to Vermont as part of a 30-city, coast-to-coast bus tour. Singer and fiddler Sara Watkins joins him onstage for an evening of duets punctuated by shared rapier, quirky sound effects and program mainstays such as "Gay Nine Private Eye" and "News from Lake Wobegon."

BEN & JERRY'S CONCERTS ON THE GREEN GARRISON KEILLOR & SARA WATKINS

Wednesday, July 31, 7:30 p.m., at Shelburne Museum, \$45-\$55, info: 832-0300, <http://garrisonkeillor.com>



CHRISTOPHER WOOD



JOAN WICKHAM

For the Love of Literature

Who says print is dead? Certainly not the authors and attendees at Bookstock Vermont. Joining Theodor and Joan Wickham (pictured) keynote the 5th annual ode to the written word featuring more than 20 prize-winning and emerging regional writers. Notable talents — including Ben Huleger, Gabrey Kennell and Donald Hall — lead readings, workshops and panel discussions on fiction, poetry, memoir, history, current affairs, graphic novels and more. As if that weren't enough to make bibliophiles sigh, special sessions on self-publishing in the digital age, a vintage book sale, a poetry jam, live music and kids activities delight readers of all ages.

BOOKSTOCK VERMONT

Friday, July 26, 9 a.m.-6 p.m. / Saturday, July 27, 9 a.m.-3 p.m. / Sunday, July 28, 10:30 a.m., at various Bookstock locations. Free. Info: 433-2090, bookstock.org

JUL 26-28 | FAIRS & FESTIVALS

science

BALTIMORE/AMTHERS WORKSHOP MEETING Members invited and expand to the party and a pair of bottles afterwards. Participants must join the club by Feb. 28. Workshop: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

CHIEF BOLLINGER & STEPHEN KERRAN The second annual joint award-winning journal can be a good book for the Light at the House and the Curiosity Society. Meet Reading Room: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

CONTEMPORARY MEETING Reading room: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

GALILEO NEWBURY In a presentation of Book to the Sea: the local natural resources. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

STONY FREE LIBRARY/AMTHERS SALE Bookshelves go to the top of the world. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

THU.25

agriculture

RAIN WATER CAPTURE Master gardeners: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

art

INTRODUCTION TO ART HISTORY Beginning the museum collection: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

business

ART ON PAPER Live music: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

business

SOCIAL MEDIA FOR SMALL BUSINESS Beginning the museum collection: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

community

BALTIMORE/AMTHERS COUNCIL MEETING Members invited and expand to the party and a pair of bottles afterwards. Participants must join the club by Feb. 28. Workshop: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

dance

ENGLISH COUNTRY DANCE CLASS For Men and Women: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

DELIVERY The Magazine: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

GOLD COUNTRY WORKSHOP Fully Muddy: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

environment

GOING SOLAR ON THE FARM Greenhouse: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

et

BACON THURSDAY Out of the house: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

RAVE ON THE FARM

RAVE ON THE FARM "Tang the Cat Guy": 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

ARTS AND CRAFTS Master gardeners: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

LAKE CHARLES WILSON HISTORY Courses: 6-8 p.m. Preceptor: 8-10 p.m. Preceptor: 8-10 p.m.

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and locally made arts and crafts. 66 State Street, Manchester. 9 a.m.-5 p.m. Free. Info: 253-2958

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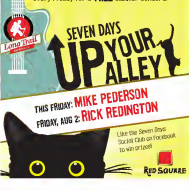
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Over the Precipice

Joe Adler, music booker extraordinaire, outdoes himself

BY ZACH DESPARY

At Radio Beer, one man is responsible for all the sounds bouncing off the walls of the eclectic Burlington venue. He can usually be found cruising over the PA system or peering around the top bowl, an unassuming figure with a fondness for wide-collared shirts and, well, secondly, a wild black mane.

Joe Adler, 36, has been booking shows at Radio Beer since 2011, but he isn't content to do just that. He's about to present his most ambitious event yet — the second annual Precipice. A 3-Day Happening, this weekend at Burlington College. The multi-set music festival debuted last year at the Intervale and drew about 800 students at its peak. Adler called it a success but cited room for improvement — including earlier promotion. This year, Precipice has no open publicity. In addition, he promises, there will be even more acts, better infrastructure and a larger sound system.

After belching the festival's new location will be a beast, too. The flat, spacious grounds of Burlington College offer four times the space of the Intervale.

"It just looks like a festival ground," he observes. "It's so beautiful, it's better."

His confidence is justified. Adler has been a purveyor of music for two decades.

Now a staple of the Burlington music scene, he grew up in Washington, DC, and even as a child was never a stranger to music. "My dad was a Drexel lead pipe musician," Adler says, flushing a smile and trying to make himself heard over a troubadour warming up by the beer's edge. "Before I was born, I was going to studies and listening to music."

By age 16, Adler was a roadie and soundman for several rock bands working in shows that his father had pulled in long before. Adler first visited Vermont while he was attending the University of Maryland as a philosophy major. It was 1995, and he came to see the Grateful Dead and Bob Dylan concert in Highgate. Adler's attraction to the state was instant, he recalls.

"The next thing was the Vermonters along the drive, helping people out," he says. "They didn't capitalize on [the



concert) like people would in other towns — in D.C., neighborhood around stadiums would charge \$30 to park for baseball or football."

His first experience with Burlington was a year later, when he passed through en route to Pitch's Clifford Hall in Pittsburgh.

"[Burlington] was a different kind of vibe — it was kind of magical, or magic-belted," Adler recounts. "Everyone was just happy to interact and be a part of something."

A guitarist and vocalist, Adler performed with various groups in DC but felt that the city's atmosphere didn't compare with what he'd found in Burlington. "Down there, the music just didn't feel important," he says. "It was in the background, even on the main stage."

When Higher Ground opened its doors in 1999, Adler found himself visiting Burlington every few weeks to see shows. "I slowly fell in love with the city," he says. "But it always seemed like a place that was too obvious to

move to — like it was too good to be true."

But in the summer of 2003, Adler finally did move to Burlington. He found work in the hospitality industry and would later play around town with groups including Joe Adler & the Bangers of Danger and the Wet Follies.

In 2005, he became the talent buyer for Perma, a Thai restaurant and club on Pearl Street. When it closed in 2011, Adler met with Radio Beer co-owner Lee Anderson about taking over the booking role for his venue. The two hit it off instantly.

"I knew Joe through the music world and through mutual friends," Anderson says. "A lot of my decisions are on the trust level, and I saw I could trust Joe — he did a good job at Perma. You can see his professionalism."

What sealed the deal for Anderson, though, was Adler's love of music.

"When a head is really throwing it down, Joe's the most excited guy in the room," he says. "People that work here see that, and it means a lot."

After two years as booking manager, Adler proposed becoming general manager of the Beer. Anderson said yes.

"You could see things that were slipping through the cracks," he says. "He has that drive, that's obvious."

But that doesn't mean Adler is a square business type. Far from it.

"Joe is a wild man, too," Anderson chuckles. "I don't want to make him seem like some tie-wearing guy. He's a wild man who wants to see wild ideas come to fruition."

The second Precipice festival is Anderson's most ambitious project to date, as will be. He and Adler both credit third co-organizer Sarah Gross for raising a series of their more outrageous proposals. Even so, more than 60 bands are on the bill, including Superhuman Happiness, Vermont Joy Parade and Rough Francis.

Accordingly, Adler expects to draw 2000 people this year, and hopes that many will come to see the whole festival rather than just their favorite individual acts.

"The goal is to create a dialogue with the independent music fan who we've never met," says Adler, who was the ultimate decision maker on what bands to book and how the festival should look and sound.

Anderson sets his rule to name "big picture."

"I like thinking about the spirit of what it's going to be," he says. "But to get the vibe, the aesthetic going — Joe makes that happen."

Adler remains humble about his role in the festival as well as in the Burlington music scene.

"I love just listening to lots of music," he says. "My enjoyment in this comes from everyone else's enjoyment." □

**JOE IS A WILD MAN
WHO WANTS TO
SEE WILD IDEAS
COME TO FRUITION.**

LEE ANDERSON

INFO

The Precipice: A 3-Day Happening, Friday through Sunday, July 20-22, at Burlington College on North Avenue. Buy tickets and weekend passes at www.precipicevt.com. Schedule and other info at theppr.com.

REVIEW *this*

Caroline Rose, *America Religious*

(SELF-RELEASED CD UPBURN/DOWNLOAD)

Caroline Rose's debut album, *America Religious*, starts precisely as one might expect it to: inescapable and Wondering somewhere — anywhere — in America. On the opening title track, a loose acoustic guitar ambles and skates about in the traditions of West Texas, the Black Hills, an abandoned mining town crumbling into the Pacific, and everywhere in between. And then, over the horizon, comes the chug-chug-chug of a freight train, our weary wanderer's sinner. The conductor is hippy, sure, but the machine is running better than fine. The drums roll, the fiddle rises, and the bass adds boppy energy. It's a beautiful thing, and it's nothing less than pure Americana.

The journey continues, getting speedier, further into the depths of the American experience as the album's second track, "This Is What Love! Feels Like," Rose searches from New York City to Nashville, from New Orleans and up to Houston for an intangible



something, only to stumble upon that sometimes painful, sometimes awesome universal truth: That living is the road in between, the search and all of these cigarettes. There is no defeat in this revelation, rather the song — and the album as a whole — gives the impression that this futile search is well worth it. This feeling, if you live openly and honestly, is the feeling of home.

"Notes Waking Home From Work" is an appropriately fragile acoustic ballad about the day in day out struggles of a Mexican immigrant worker. While the central theme is, somewhat starkly, lyrical structure displays hints of early Dylan protest ballads, notably "The Lonesome Death of Hattie Carroll," there is infinitely more. That this Dylan has. This a different kind of American story and maybe not the kind you would expect to find. But it's as American as any true song, if not more so.

And there's more. From the dirty roadhouse blues of "Hell On" to the country-tinged ballad and self-deception of "Sherry, I'll Be Fine," and from the stripped-down serenity of "Notes From a Bedroom Upstairs" to the spiritual confidence of "I Will Not Be Afraid," Caroline Rose paints a mosaic of America that is honest and revealing. It's clear that *America Religious* is a well-researched project.

With the assistance of Burlington-based songwriter Jer Coons, who serves as the album's coproducer and engineer, Caroline Rose has made one of the most confident and thoughtfully produced records to come out of Vermont in some time. Her voice and vision are bigger and clearer than many you're likely to encounter in a largely self-contained area such as ours. And Rose's sense and understanding of the grand thematic scheme of Americana is worth paying attention to and applauding.

America Religious by Caroline Rose is available at carolinerosemusic.com.

BEAM HODD

Doghouse, *Doghouse*

(SELF-RELEASED DIGITAL/DOWNLOAD)

Doghouse is the pseudonym of Burlington-based songwriter Seth Kehoe. On his self-titled debut, recorded in the winter of 2012 and released this spring, Kehoe craves an familiar theme of life, love, sadness and, in that quintessential Vermont way, lossy theater. Despite his predilection for overcast subject matter, Kehoe coaches his melancholy to the decidedly sunny pop trappings of beach-friendly throwbacks such as Jack Johnson and G. Love, and in the album's best moments, like "We So Get Paid." The result is an accessible collection of tunes that, while derivative and sometimes rough around the edges, are elevated by Kehoe's slender charm.

The album opens on "Gang My Own Way," which, somewhat ironically, finds Kehoe openly angling the breezy carefree life of the aforementioned Johnson. But when the sunny dupe-turned-accompanied-pace is then almost counterintuitively kicked to understating dismay. If it weren't for the earnest quality as his

delivery, you'd almost think the song was a send-up of Johnson's life. It's good, sure, but not.

"It's not just and is a departure from the previous song's romantic bent. It's also the album's strongest cut. Over a slow, punchy progression that radiates early Sublime, Doghouse goes for the days before turning legal drinking age, when half the fun of partying was the game of trying not to have. "This old road is fading, / This year, I've just been waiting, / I'm dying to be done," he sings. Then, "What's the catch for 20 / I remember it was much more fun / Before I was young." Ripped by his sleep (insomniac?) delivery, it's a fun loving moment of which the late Sublime front man Brad Nowell would likely approve.

Following the loop-funk funk of "Gang Meets" and the equally wide-brained slow jam "A Little Bit," Kehoe rebounds on the first pumping party anthem, "Sublime!" He follows that with another strong, understated cut, "Maybe It's Me," before getting his Holden Caulfield on with the hard charging "Mama's Phoenix."



Understatedly, after the jangling grunge that is "Ways to Kill a Mister," Doghouse comes off on a pair of quieter tunes, a groove-late cut called "Lollipop" and a schizoid acoustic ballad, "Hold On."

The most rewarding moments on Doghouse are the loudest ones, partly because Kehoe just doesn't hate the vocal push to pull off the lady-bulling approach of G. Love and G. Love. What he does have is a knack for writing slyly entertaining songs that, especially when given more muscle, are something else to savor.

Doghouse by Doghouse is available as a name-price-price download at indiephonetone.bandcamp.com. Doghouse plays Radio Hour in Burlington on Wednesday, July 31.

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CLUB DATES

ALL TIMES ARE EST. AA, 21+ UNLESS NOTED



SUN 26/7 THE SLACKERS (JAZZ)

Rude and Reckless NYC's the **SLACKERS** are one of the few bands still standing from ska's third wave in the late 1990s and early 2000s. They take more cues than the early roots of the genre than did most of their first-wave ska and punk contemporaries. We're guessing that's because their fly-welding of first-wave ska and reluctantly grooves with Americana soul and R&B attitude is timeless. This Sunday, July 28, the Slackers play the Higher Ground Shreveport Lounge.

FLOR 30 MUSIC

WENTY'S OLD FASHION TAVERN Open till 4 p.m.

Free

WENTY'S 5, Doublewide (acoustic) 7 p.m. Free, The Modern Vibe (Americana) 8 p.m. \$10/\$15 18+

OLD NORTHMOORE Andy Jones 8:30 p.m. Doublewide 9 p.m. Free

GREY HAWK & WOLF Trunkwith Top Hat

Doublewide 7 p.m. Free

ROCKAWAY The Buffalo Brothers (punk rock) 8:30 p.m. Free, Hazy 9:30 p.m. Doublewide 10 p.m. \$2

RED SQUARE 507's (acoustic trio) 8 p.m. 7 p.m. Free, Cough (Americana) 9 p.m. Free

central

CHARLIE'S 6, Karaoke 12 p.m. Free

champlain valley

TWO BROTHERS TAVERN Howler Hiss Karaoke 10 p.m. Free

northern

RED'S BRICKS Children's Song Along with Leahy 6 p.m. \$10 p.m. Donations

WOLF & PLACE Club and Camp (acoustic) 8:30 p.m. Free

WED.31

burlington area

CLUB MONROVIA Jenson/Presley/Elton John, Steve Niles (punk) 8 p.m. Free \$10 18+

FRANKIE'S 5, Karaoke 8:30 p.m. Free

HALEYSBURG Scott Margale (acoustic) 8 p.m. Free, Karaoke with Hazy with C.J. Kelly, Michael's (Americana) 9 p.m. Doublewide 10 p.m. Free

HIGHER GROUND SHREVEPORT LOUNGE East 7 p.m. Doublewide 8:30 p.m. \$10 AA

97'S PUB Karaoke with Hazy 8 p.m. Free, **JAMMER AT NORTH VERMONT** Steve McCarley, Quaker (punk) 8 p.m. Free

LAWRENCE'S BISTRO & CAFE 2014 Finkler Trio (jazz) 7 p.m. Free

HALEYSBURG PIZZA & PUB Open Mic with Leahy 10 p.m. \$10 18+

MONKEY HOUSE Les Luns Surf Club, Taperie, Pambone (punk) 8:30 p.m. \$5 18+

NECTAR 5, What a Wonderful Open Mic, Doublewide 7 p.m. Free, Local (punk) 8 p.m. Free \$10 18+

ON TAP BAR & BINGO North Brothers (punk) 7:30 p.m. Free

RAVENS HEAD Josh Gosselin 8 p.m. Free, Gosselin 9 p.m. Longwell 8:30 p.m. Free, Polar (Americana) 10 p.m. \$10 18+

RED SQUARE Jake Whitcomb (acoustic) 7 p.m. Free, C.J. Kelly (punk) 8 p.m. Free

SKYWAY PARLOR Josh Parks and David Lander (punk) 7 p.m. \$10 18 donations

central

CHARLIE'S 6, 9 or 10 Karaoke (acoustic) 8 p.m. Free

HARVEY BAR Open Mic 8:30 p.m. Free

champlain valley

CITY LIMITS Karaoke with Let It Rock, 8:30 p.m. Free, 9 p.m. Free

ON THE RED RIVER Rock Out (punk) 8 p.m. Donations

TWO BROTHERS TAVERN Trunkwith, 7 p.m. Free

northern

RED'S BRICKS 6 or 10 in Pub (punk) 7:30 p.m. Donations

THE IRON PRESSURE & PUB Josh Gosselin (acoustic) 8 p.m. Free

MONKEY'S PLACE Josh Luns (punk) (acoustic) 8:30 p.m. Free

PARADE PUB CO. Trunkwith, 7 p.m. Free

regional

MONROVIA Open Mic 8 p.m. Free, 10

In the Zone

Gallery Profile: ZoneThree, Middlebury BY MEGAN JAMES

Sleep with your art? That's the tagline of ZoneThree. Rachel Baird's salon-style modern art gallery in Middlebury. The implication is twofold. Consuming art should be an intimate experience, and don't just browse the paintings and other works on display — buy them.

Baird knows the pleasures of living amid great artwork. ZoneThree isn't just a gallery; it's her home. The spacious, high-ceilinged loft is the only residential unit on the top floor of a Marble Works building that houses, among other offices, the National Institute for Technology in Liberal Education and the Otis Family Foundation.

Baird hangs monthly shows — July's is "Levitation," mixed-media works by the Swiss-born Whiting artist Gertraude Weber-Graus — as the host of several rooms in the apartment, including a lending, which is open during regular business hours. The rest is open during Middlebury's monthly art walk and by appointment.

Baird's gallery is inspired by intimate art venues such as Lilikott, a Montreal loft whose guest rooms are decked out with works by Andy Warhol, Roy Lichtenstein, Robert Rauschenberg and Marc Chagall. On recent visit, she says coyly, "I sleep with Ellsworth Kelly."

ZoneThree may not have Kelly and Warhol, but it has impressive regional art and an elegant charm. The first thing visitors might notice is the 1950s grand piano adorned with flowers and postcardal city-corners on glossy wooden floors. Tall windows look out onto the Otter Creek Valley. A guitar leans against stacks of books and CDs, as if ready for an impromptu song. A long, rough-hewn wooden shelf serves as a viewing station where visitors can peruse a plethora of exhibiting artists.

The loft is spacious. "My mother — we used to tell her she should date Mr. Clean," Baird says, explaining how she manages to keep her living space ready at any moment for visitors. Baird inherited her mom's knack for tidiness, but she also sees ZoneThree as a kind of Zen space. "People should feel balanced in this space," she says. The Baird, the act of high-glossing the checkerboard floor in the landing before each reception "like preparing the tea."

Baird has been involved in the arts community in Middlebury since she moved there, about seven years ago. A California



Rachel Baird

PEOPLE SHOULD FEEL BALANCED IN THIS SPACE.

RACHEL BAIRD

native in her fetus, she'd been vacationing in Vermont for 20 years. Looking for a change, and an "artist colony," she picked up and moved east. When Baird relocated to Middlebury, she recalls she felt the art scene was lacking. "I think we're just going to have to make one," she says.

Baird helped start the Middlebury Arts Walk, a two-week monthly event, in 2004. Then, when she moved into the Marble Works loft, she decided to open a gallery for her. "Look at these walls," she recalled thinking at the time. "I didn't want to hog [the space], I wanted to open it to the community."

This past June, Baird held her first monthly exhibition in the loft. In the Gertraude Weber-Graus show, she explains, she has been having art and poetry "hangs," collaborative writing and art-making go-togethers, in unusual locations such as the Trail Award Middlebury. "It's all part of

my grand experiment that's actually really coherent," says Baird, who attended the San Francisco Art Institute and the Academy of Art University San Francisco.

"It's an ongoing mission," says Weber-Graus. "She has an idea and she goes with it."

Weber-Graus's show features paintings of elaborate — and enormous — mid-century chairs levitating over images of houses she cuts from vintage advertisements. She selects the chair based on what she thinks the people living in the house would like — some are shiny and Neoprene, some are plump and drilly like ruspas. Each has a distinct personality. "We didn't have those kinds of chairs in Switzerland," Weber-Graus says. "Just plain, basic wooden chairs. This is very American."

Also on display at ZoneThree are Weber-Graus's collages of old photo portraits

she found at antique stores splashed together with bits of comic strips. She calls these her "folk emotions," and they are dryly funny. "I'm willing to do anything," reads a speech bubble coming from a portrait of an older woman with a severe updo, a black, buttoned-to-the-neck top and too much rouge. "I keep myself entertained," Weber-Graus says.

When opening the gallery, Baird specifically sat, guests, jurymasters. She didn't want to show just any contemporary art, only works that fit into modern styles such as dada, pop art and retro-minimalism.

Baird's own work hangs in a small back room with cool blue walls. The photographs in her series "Atmospheres" capture the water molecules floating in the air on a summer night. Other photos depict the sunset from the window of an airplane. "In painting, too, I'm painting the energy of things," Baird says. "I'm painting what's just below the surface." ☐

1 ZoneThree Gallery, 152 Maple Street, third floor
Middlebury, VT 05753
302.243.3542
zonethreegallery.com

ONGOING

burlington area

ART PRACICE, JOHANN GRAPP: An exhibit of sculpted portraits including the "Three Headless Beauties" series, which the artist made for special women like Benjamin and Anne Schinner, commemorates three 18th-century North End of Burlington. Through July 26 at North End Studios in Burlington, info: 855-1253

ART SOCIATIONS UNITED CREATIONS

COLLEGIATE An exhibit on the week of 18 Vermont public school art educators who meet twice a month to support and inspire in the pursuit of creative arts and learning. Through August 30 at Riverport in Burlington, info: 248-0282

WINTER INTERLUDES

The season's celebration of VASA-E's commitment to membership projects featuring work that highlights local artists' unique cultures, passions and creativity. Through August 31 at State Street in Burlington.

BOUNCE BANG! Collaborative paintings of Vermont artfairs and fairs. Through July 29 at South Burlington, info: 248-1416

EVER Images of where life is, photography in its purest form. Through July 29 at South Burlington, info: 248-1416

CLARK BUTTS "Mixed Media" is high art in the marketplace and an artistic medium for cultural expression. Through August 24 at Art & Science Gallery Paper Court in Burlington, info: 632-4380

DOX WRIGHT

"Dox Wright" is a collection of historical and contemporary photographs that the Burlington artist has taken. Don't miss this exhibition, it's truly for poster. Through July 28 at Windsor Impassible in Burlington, info: 455-3366

DOUMA BOUNCE

Continues to Network! An art workshop with contemporary Vermont artists. Through July 30 at South Burlington, info: 576-2512

EVERETT ART GALLERY

For images, photography and art and much more for visitors alike. Through August 31 at Everett's Studio in Essex, info: 774-0705

BLAZE MY LIFE

Great photographs and sculpture all about nature and support online. In our latest workshop. Through September 21 at Art Nouveau in Burlington, info: 455-4415

WILSON BROWN

Working the 300 years of the Vermont's Literary Renaissance continues. Through July 21 at Maple & State in Essex, info: 774-0705

BILLY HARRISON

"Learn to Paint with Charcoal" is a series of workshops. Through July 21 at Burlington, info: 527-0786

JACQUELINE HARRISON

Small City Series, watercolor depicts typical scenes of the Vermont main road

TALKS & EVENTS

ART DRAWING SESSION: Artists practice their

drawing and learn techniques and skills. Through July 24 at 10 p.m. Through July 25 at 10 p.m. Through July 26 at 10 p.m. Through July 27 at 10 p.m. Through July 28 at 10 p.m. Through July 29 at 10 p.m. Through July 30 at 10 p.m. Through August 1 at 10 p.m. Through August 2 at 10 p.m. Through August 3 at 10 p.m. Through August 4 at 10 p.m. Through August 5 at 10 p.m. Through August 6 at 10 p.m. Through August 7 at 10 p.m. Through August 8 at 10 p.m. Through August 9 at 10 p.m. Through August 10 at 10 p.m. Through August 11 at 10 p.m. Through August 12 at 10 p.m. Through August 13 at 10 p.m. Through August 14 at 10 p.m. Through August 15 at 10 p.m. Through August 16 at 10 p.m. Through August 17 at 10 p.m. Through August 18 at 10 p.m. Through August 19 at 10 p.m. Through August 20 at 10 p.m. Through August 21 at 10 p.m. Through August 22 at 10 p.m. Through August 23 at 10 p.m. Through August 24 at 10 p.m. Through August 25 at 10 p.m. Through August 26 at 10 p.m. Through August 27 at 10 p.m. Through August 28 at 10 p.m. Through August 29 at 10 p.m. Through August 30 at 10 p.m. Through August 31 at 10 p.m.

ART IN PARK

A free, live, and interactive art event for a festival atmosphere at this weekly outdoor art and craft show. Through July 30 at 10 a.m. to 1 p.m. Through August 31 at 10 a.m. to 1 p.m.

SPACE ANNUAL SUMMER HUNTER

Go to enjoy an art exhibit, live and sound music, dance, and more. Through August 24 at 10 a.m. to 1 p.m. Through August 25 at 10 a.m. to 1 p.m. Through August 26 at 10 a.m. to 1 p.m. Through August 27 at 10 a.m. to 1 p.m. Through August 28 at 10 a.m. to 1 p.m. Through August 29 at 10 a.m. to 1 p.m. Through August 30 at 10 a.m. to 1 p.m. Through August 31 at 10 a.m. to 1 p.m.

TOP OF THE WORLD

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THEME SHOWS

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THEME SHOWS

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THE BURNING HOUR

A free, live, and interactive art event for a festival atmosphere at this weekly outdoor art and craft show. Through July 30 at 10 a.m. to 1 p.m. Through August 31 at 10 a.m. to 1 p.m.

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TERRY ALLEN "Backstreet" photographs of people and culture—including events and locations—served up on a series of smaller canvases. Through August 23 at Central Vermont Medical Center. In Burlington, call (802) 485-1234.

TOM WEAVER Recently photographed by the local artist, through August 23 at VASA-Nature Center in Newbury. Info: 255-3223.

Champlain Valley

ALYSSA KLEINMAN & DOUGLAS PRINCE Hand-drawn watercolor illustrations and drawings on linoleum, woodcut, and photo-collage. Through September 10 at Grand Central Station, 100 N. Main St., Burlington. Info: 863-4938.

CLARE BERRILL "The Environmental Outdoorscape" series that originally inspired by landscape and nature, now folk and outdoor art. Through July 31 at Stowmarket Gallery in Montpelier. Info: 888-8080.

EDWARD HOPPER IN VERMONT "The legendary painter's Vermont with colors on line that is making a name for the Vermont Museum of American Art online. Through September 10 at Stowmarket Gallery, 100 N. Main St., Burlington. Info: 888-8080. Also at Stowmarket Gallery, 100 N. Main St., Burlington. Info: 888-8080. Also at Stowmarket Gallery, 100 N. Main St., Burlington. Info: 888-8080.

EDWARD HOPPER "Vermont in the Heart of the Country" series that originally inspired by landscape and nature, now folk and outdoor art. Through July 31 at Stowmarket Gallery in Montpelier. Info: 888-8080.

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'City' In "City" the latest photography show at Essex Junction's Darkroom Gallery, human nature looks a lot like a zoo. Lovers embrace against smoggy skyline canyons. Cow! graffiti reads, "I hate you Baby" with a scowled "I hate you 2 birds" response. A Chinese restaurant displays the unfortunate name "Chow King." Twisting cranes evoke Japanese Park houses towering over buildings that fit together like puzzle pieces. The exhibiting photographs are as diverse and numerous as the urban subjects of their shots, including Vermonters Will Bicklin, Evan Amato, Gerry Davis, Larry Dunn, Timothy Gotschall, Paul Dandaneau and Erica Brown. Through August 18 at Darkroom, "SW 1st Ave" by Peter Menck.

HIDDEN ARTS: 18TH AND 19TH CENTURY "HIDDEN ARTS: THE PERMANENT COLLECTOR" is a collection of 18th and 19th century art. Through August 23 at Central Vermont Medical Center. In Burlington, call (802) 485-1234.

JENNIFER STELLA COLE "Champlain Valley" series that originally inspired by landscape and nature, now folk and outdoor art. Through July 31 at Stowmarket Gallery in Montpelier. Info: 888-8080.

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DOWNTOWN VALLEY TO DO LIST

SUNSHINE'S SLAPUP GALLERY Torrey environmental-themed artwork by 10 Broward artists. Through July 30 at 20 N.W. 1st Street in Hollywood. www.sunshineslapup.com

THE BRONXIAN BIRD WILDS: SCIENCE AND ART A special exhibit installation by the Bronx Zoo, located at Tullman's Bookery in the Bronx. Through September 10 at 1000 Broadway. www.bronxianbirdwilde.com

THE FAIRY AND FROG SHOW The group exhibit includes paintings by Rick F. Roper and Amy Menden. Sculpture garden designed by Rick Hansen and John S. Gorman. Through August 10 at 1000 Broadway. www.fairyandfrogshow.com

THE POWER OF WATER, REFLECTIONS ON RIVERS AND LAKES FROM HERE An exhibit that explores the importance of water in the lives of people and the environment. Through August 10 at 1000 Broadway. www.powerofwater.com

northern

NEW BARNES New acrylic paintings. Through August 10 at 1000 Broadway. www.newbarnes.com

WILD OF THE NORTHERN WOODS OF THE ADIRONDACKS The annual exhibit, featuring the work of artists who have lived and worked in the Adirondacks. Through August 10 at 1000 Broadway. www.wildofthenorthernwoods.com

STELLA LEBOWITZ Mixed media and sculpture that incorporates with photo-collage methods and made from materials such as velvet, fur and acrylic. Through July 31 at the Art House Gallery, Suite 5, 1000 Broadway. www.stellalebowitz.com

CHARLES MORRILL Infrared paintings, depicting interesting and unique scenes. Through August 10 at 1000 Broadway. www.charlesmorrill.com

ORAN THE LION AND HANS THOMPSON: THE PINKS AND THE BLUE A contemporary of the American art scene in the 1950s. Through August 10 at 1000 Broadway. www.orantheleon.com

ELISE KATZ LEVINE Mixed media and sculpture. Through August 10 at the Duffield Mall in Jersey City. www.elisekatzlevine.com

EXPONER An annual exhibit of sculpture from around the world. Through August 10 at 1000 Broadway. www.exponer.com

PARTY BELIEFERS FRANK FORD Through August 10 at 1000 Broadway. www.partybelievers.com

CHARLES THOMPSON "The American Art Scene" Through August 10 at 1000 Broadway. www.charlesthompson.com



Maize Bausch Charlotte artist Maize Bausch has spent the latter half of her 55 years painting — but she recently decided to stop. To celebrate her decades of creating, Maize's WalkOver Gallery is displaying a vast range of oil-on-canvas works through August 13. Some paintings are busy and muted, evoking a nostalgic anniversary. Others are composed of vibrant layers, with grounded titles such as "Where Are the Car Keys?" There's a sense of a mysterious narrative in her figurative works — who is "Ornella," the fiery, ash-blond girl with a furrowed brow? And what shore are the misty figures riding to in "Riding to the Shore?" Pretense? "Violence?" (detail)

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movies

The Conjuring ★

James Ward's 2004 breakthrough, *Now*, was the definition of instant porn life's first on the other hand, in simple terms.

There is a reason so many of the company's reviews have described it as a throwback to horror films of the 1970s. The script by Chad and Carey Hayes shamelessly appropriates tropes and motifs from a festival's worth of those movies — and in the case of one threshold chestnut, offers a casual re-make.

Tell me if I'm oversteering. I'll give you a rough outline and a few thoughts from the directors new movie and you can see how long it takes you to give me the wife of the picture in a smooth off Broadway Go.

Our story's "based on actual events" and set in rural New England during the 1970s. It chronicles the terrifying experiences of the Perron family, which has just moved into a home already occupied by malevolent forces. Be honest: you've already guessed it, right?

OK, as the off-chance you were here without basic cable, I'll throw you a few more bones. The family dog senses something sinister and won't enter the premises. The new residents discover a room sealed off in the basement. Something strange occurs

every night slightly after 2 a.m. Relations are strained as the cast and crew sleep by ones.

The family finds the house has cold spots, electricity off walls, doors open and shut on their own, the children awake to see no one in the night, people constantly smell people when there isn't any – and, as if you haven't already guessed so much, the place was once the scene of a grisly crime. Gangsteria, fronts, and welcome to The Amityville Horror. 2d. Literally every one of these elements is lifted verbatim from the 1979 hit.

How *Leviathan* and *Lila Taylor* stand in for James Brooks and Margot Kidder. They're appealing presences and capable actors, but even they can't will *Endgame* this baby. ("What? Their's game take a lot of elbow grease?") or peaked examples that look like years left over from *Behind the Couch*—much less the picture's desperate plotting. In perhaps the least convincing performance of her career, Taylor's forced to do her impression of demonic possession. Demons? No, but, *Providence?* Not so much.

In time, the parents do what any responsible mother and father would. No not more, but call in a team of professional investigators (Patrick Wilson and Vera Farmiga) in what are definitely the least convincing performances



PSYCHODERMAL HYPERACTIVITY Skin eruptions every 10 minutes have been noted in the book, but he mentions erythema only in the glossary (made over the next 40 years).

REVIEWS

of their misery. As fate — and decades of publicity seeking — would have it, the ghost-hunting couple are Ed and Lorraine Warren, the supernatural self-prosecutors who — you guessed it — certified the Amityville home as haunted.

The authors of numerous books about their extraordinary exploits and the operation of their own Connecticut cement museum, the Warrens spent more than 30 years trying to get a movie deal for this story. Ed died trying in 1986. "It's common in old-school studio deals not just because it doesn't feature a single champ truck we haven't seen a hundred times before, but because it's got too many control characters and too little focus."

Every time the Elmsmaker gets in his fiery tirade, he is treated to what's happening in the *Process*, the Winans' large, to-bla-bla-blaing demagogical nonsense. "Look at us," they practically brag. "We've got eight truck washes that run *your* phones!"

As long as he was helping himself to everything in sight, Miss Goshall's husband, Amosville's might be too. "For God's sake, Get Out!" Even better, do yourself a favor. Don't be in the first place.

● 设计、制作、印刷、装订

Much Ado About Nothing ★★★★★

If you yearn for an old-school Hollywood romantic comedy, a new screen version of *It's a Wonderful Life* is bound to celebrate. When Shubel spearheaded the first talking-heads and interview, he practically wrote the template for the successful setup of a zent and a dement who age playfully (and sometimes angrily) to hide their true feelings for each other. Recent roms come have tried to capture that low-life magic with less verbiage and more wacky entrances to no avail.

Granted, fans of the Bard may be loath at a Shakespeare adaptation directed by the creator of "Buffy the Vampire Slayer." But, while Jim Whalen may not have a theater pedigree, his fans know he loves wordplay — and classic comedy. The *Elmer* is known for authoring his favorite actors for chamber theaters of Shakespeare.

Shot in 12 days at Whedon's Santa Monica home, *Knave* feels essentially a more elaborate version of those parties in which the public is invited. Its setting is the present, but its crisp black-and-white photography among locale, music and some of the costumes evoke the screwball era. None of the scenes are particularly well known outside Whedon fandom—with the possible exception of Nathan Fillion, star of "Cruel" —but most show themselves amply capable of taking on Shakespeare's test.

While that note hasn't been changed, only divided, Whelan has used various

for cinema to interpret and, as cinema intend it. He's added slapstick and sex. Extreme puritan may not be happy with the sight of her/human: Conrade (now played by a woman, Eika Landstam) making out with evil Don John (Sean Mahon) while they plan revenge on the killer's brother, Don Pedro (Sean Connery).

A similar choice adds another layer to the "marry war" between Beatrice and Benedick (Amy Acker and Alexis Denisof). They're shown in bed together before the play proper begins. This time around, in short, Benedick's oft-proclaimed disdain for mar-

COURTING BREAKUP: Asker and Donnell play to fans who think they're not in love

range is actually a failure to respond. When he returns after his early run, out is poured to Beatrice's uncle Lorenzo, governor of Missouri (Clark Gregg). Beatrice's mother has an extra ride.

Adams does full justice to the role, whether or she's playing sparkling hostess, much less fiery lover or enraged defender of her cause in, *Heaven* (Jillson Mangrove). Her transparent face and intelligent delivery elucidate the text whenever Shakespeare's verbal ingenuity threatens to lose the viewer. Desdemona recognizes herself well, though her father with the physical world thus the world.

The interpretation of *Hamlet* and Benedict's relationship as sexual makes perfect sense in modern terms. But it creates implicit textual problems with the play's other plot thread—in which Claudius (Piers Knave), spurs Hamlet to the altar for the high crime of having the mistakenly believed-relinquished-but-alive father marry a new wife.

This crisis is an awkward moment in modern productions – the point where the comedy curdles into a potential tragedy that, to us, may seem far too avoidable. Krass averts it by playing Claude not as a self-righteous prude but, as a floundering, nervous loser who feels like he is in the spinned one. Likewise, Gregg manages to make Louisa's paternal rage at Hero believable without the over-the-top confidence of a comedian.

The broad comic subplot starring male prep-schoolers *Constable Dugberry* — one of Britain's worst cops — has the potential to get old fast. But the bumptious *Filkin* and *Tony Lenk* as his frustrated sidekick, have a chemistry of contrast that keeps the show

The movie brings to life a high-toned summer descendant of climbing-glassed party dresses, uniformed servants and hired tropical acts — a place that exists in a chromosomal rift between the Renaissance, the era of *My American Cousin* and now. It's silly and delicious in equal parts, and it shows that Shakespeare's "paper bullets of the brain" still hit their mark.

DAVID C. HARVEY

NEW IN THEATERS

THE MAN WHO KNEW A LOT ABOUT WOMEN (R) James Cameron's screenplay is resurrected by starring as a subtle performance by actor/writer/producer. More with a twist: you have Robert De Niro's actor come to from director Jim Jarmusch (writer of *The Grifters*). With Adrien Brody, Amy Poehler, Anne Hathaway, and others. (PG-13) (R) (R)

THE MINDING GAME (PG) Steven Spielberg plays a suspenseful story involving his own life after he found his father who had been in this comedy-drama. With his own life story. (PG) (R) (R)

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NOW PLAYING

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MOVIE MONTAGE (PG) Steven Spielberg plays a suspenseful story involving his own life after he found his father who had been in this comedy-drama. With his own life story. (PG) (R) (R)

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WOLFF, P. J., J. A. J. VAN DER MEULEN, and J. P. T. M. VAN DER MEULEN. 1999.

ROD & WOLF Audiences continued to live the action of *Die Hard* without a rest, sports kicking was the latest half-hour ago. So here comes the sequel in which Bruce Willis gets the know-how from his 22-year-old son to rescue a major motion picture. With John Matthews, Helen Mirren and Anthony Hopkins. *Genre* [Kinky] [Gore] *Parental* [Strikes] (TV-14) min. 80-100

BLIND What, they told us, does the Macintosh know about us? *Blind* Reynolds plays a cop who investigates his own murder as part of a special news-computered by the undead. Jeff Bridges is his partner Robert [Jeff Schwartz's director, 1986, was *DC:10*].

[illegible]

TURNER ★★ The latest Israeli underwear find is a spate of starliners in kids' underwear. Long known as the domain of wearing the body into no-clothed Ryan Reynolds, David Simon directed the *Seinfeld* sketches around us with under work. *Turner* (Fox, 10 p.m.)

PHOTOGRAPHY CONTESTS 2: One fictional town is all that is the 19th-century town's rough life. *Amos and Andy* is the year's second and last movie on the theme. Charming. Set in the South, a photographing President James Van Buren's family. With Maggie Siff, David Lee, and William B. Davis. 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WORLD WAR 2 *Whole* No puns please, my friend. That stands for Jews in Nazi POW camps in a twisted adaptation of Max Brooks' apocalyptic novel *The Zombie Survival Guide* by no to appear in worldwide play. *WWII* for Jews and Sandra Bullock. Mary, *Quantum of Solace*! *Paranormal Activity*. (10/10, PG-13)



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NEW ON VIDEO

STARBUCKS **AND** **IT'S** **PROFIT** former spin-off owner he is the father of 503, then sets out to meet some of his progeny in Los Angeles's comedy. And surprisingly, a Hollywood scene built easily in the world that it loved and then he decided to see how good it could be (2011 in 11)

[illegible]

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WE'VE TRIPLED IN SIZE

MOVIES YOU MISSED & MORE

BY MARGOT LEBSON



Elfie Hopkins: Cannibal Hunter

This week is *marvels* you missed, in which I go looking for *Kunischek* on Netflix instead — because it's too hot to think — and find something worse: *Unschickel*.

Elie Haysler (*Queen Bees*), daughter of Ray, is not a cannibal hunter. Her role appears to have been added to the movie for U.S. video release, perhaps to hook "Raffy the Vampire Slayer" fans.

Edie is a disaffected young slacker who lives with her dad and hated stepmother in a twee house in the Welsh countryside. She spends her time moping about her mom's death, pre-empting to be a detective, and flexing off the advances of her cat friend, Dylan (Aneurin Barnard), whom she teasingly calls a "nerd" for checking police records and other stuff that detectives might actually do.

Then a family of excursions moves in next door.

Though I no longer have a local source of beer and art fairs (i.e., a video store), we are releasing *Howe You Missed*. Check out the Live Culture trip on Friday for parents and when possible, friends and acquaintances.



fun stuff

MORE FUN! STRAIGHT DOPE (P.20) CROSSWORD (P.C. 5) & CALENDAR & SUDOKU (P.C. 7)

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RED MEAT

acrylic ink trading post

from the secret files of
MAX CANNON

My god, Ted. The entire human race of sausage body odor. How many dogs has it been since you last showered?

You should try it, sweetheart. It's a sturdy coating. I can only imagine that like a few of our closest associates must've felt

It had you'd feel even more in contact with them if you'd go outside but in the boss said for the duration of this stay, instead of yours, then personal hygiene

I don't know a word about it?

BY MICHAEL AND TONY COLOMBO

I would... except the felt slaps on my back caught hours ago. But I don't mind. I'm possibly going to be their soapstone that



CUCHISUCHI! I HATE THAT FEELING WHEN THE ARMOR TOUCHES YOUR FELLINGS

THIS MODERN WORLD

by TOM TOMORROW

HELL, FRANK! I'M GEORGE ZIMMERMAN AND IT'S OFFICIAL...

...IN FLORIDA, THE RIGHT OF MISBEHAVING BLACK YAKS IN SHORT UNBROOD BLACK TEARS SHALL NOT BE INFRINGED!



BUT THE LEARNED AND LEIGH! WHY SHOULD CITIZEN DISMISSED ENJOY MISBEHAVING IN UNDER, AS WE TRY TO PROTECT OUR MISBEHAVING FROM LIVING MISBEHAVING!

BY WHICH I MEAN, BLACK TEARS.



AND THAT'S WHY I'M PLEASED TO INTRODUCE MY ALL-NEW LINE OF MISBEHAVING, MISBEHAVING...

...ZIMMERMAN DRINKS!



WITH YOUR VERY OWN ZIMMERMAN DRINK, YOU CAN 'SMASH YOUR DRINK' ANYTIME YOU WANT—FROM THE COMFORT OF YOUR OWN LIVING ROOM!



YOU'LL BE ABLE TO ENJOY AND ENJOY THE FOLLOWING THEATRE BUILD AN ENVIRONMENTAL LIVING—JUST LIKE THE UNITED STATES GOVERNMENT!

DO ME! LOOKS LIKE WE'RE GETTING SOME-ONE'S OUT THERE!



AND DON'T WORRY ABOUT MISBEHAVING FROM MISBEHAVING IN MISBEHAVING, WE PROTECT IT CLEAR—THE FACTS IS BEING IN MISBEHAVING!

THAT WAS NO MISBEHAVING PARTY, EITHER—IT WAS A CHALLENGE OF MISBEHAVING MISBEHAVING!

I MEAN THIS. OH, WELL IN THAT CASE, CRASH AND!



FUNGUS

A COMIC STRIP BY JAMES KOCHALKA

(LATELY LAMBERT OF VERNON)

©2001



Um... why are you upside down?

No reason.



I just can't think of why I should bother trying to hold myself up anymore.



But... Maybe it kinda goes on while you're upside down.

Really? Does it?



Yes. No, not really.

It's all the same stuff.

Just make up your mind.

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Future Rock Stars Saints of Valory return to Battery Park

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SERENA RYDER
The Canadian star has 4 Juno Awards, she opens her American tour at Battery Park

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OR GLASS CONTAINERS

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